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EXHIBITIONS
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A MONTHLY JOURNAL OF THE FINE ARTS.

No. 26.

LONDON: MARCH 15, 1841.

PRICE 8d.

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THE ART-UNION



LONDON, MARCH 15, 1841.

PICTURE HANGING.

SIR,—As I have not yet seen, in your valuable publication, any article respecting the best method of hanging pictures, I take the liberty of offering a few remarks on a subject which seems to me of the more importance, as, in many cases, it only requires a little attention to produce the best results.

A picture, very different from the Daguerreotype, does not represent, with mathematical correctness and uniform effect of light, the view of which it is a copy; but is, in a great measure, a tasteful combination of the various perfections which nature presents in form and in effect, possessing besides, the variety of interest which is afforded by the diversity of talent, and the greater or less degree of skill, of each individual artist. Yet, however laudable it be to aim at improving upon nature, by bringing together her choicest beauties, no true production of art can depart so far from her, as not to make it very desirable, that the picture be presented to the spectator under such circumstances, as would give it the best resemblance to the scene of which it is to convey an idea.

The manner in which a picture should be presented to the spectator, in order that its perspective should appear perfectly true, would be, to have it so suspended that the horizon be on an exact level with the spectator's eye, which ought to be kept immovable precisely opposite the point of sight, and at a determinate distance from the picture; a degree of precision which cannot easily be attained, or rather preserved, without the aid of a small aperture in a fixed screen or partition, as in the Cosmorama. It, however, seldom happens that a picture can be placed so as to be seen at its exact perspective focus. Independently of the inequality of height in the observer, which renders it impossible to adjust the horizon to every eye, so many considerations usually attend the suspension of pictures, that it is less advisable to aim at perfection, than at obtaining such results as are least objectionable; for instance, if we have the choice of situation for a picture representing the calm surface of the sea, or of a river, the place best adapted for it would be rather below the common elevation of the spectator's eye, so that few persons, at least, would have to look up to the horizon. If buildings, vanishing to a well-defined perspective point, appear (for example, a picture of Canaletto) a few inches below the eye's level would, indeed, be as incorrect as a few inches above it; but when the perspective diminution of objects is illustrated with all the accuracy that regular architectural buildings allow of, the eye, satisfied with the mathematical correctness, so willingly makes allowances for such incoherences as arise from his relative position, and not from any perspective omission, that, whether the point of sight corresponds or not with the true horizon, it affects very little his impression of the correctness of the picture, in its ensemble. Any considerable deviation of a picture of this description from the level of the spectator, would, however, present a very unfavourable appearance, although the perspective of the buildings were evidently correct; but when a perfect level, like that of water, is represented, where no vanishing lines assist in marking the horizontality of the surface, unless the horizon be kept low, the water will seem not to have been painted flat, but will appear to incline so much the more towards the bottom of the picture, as this shall be hung higher, and the horizon become, consequently, more elevated. Neither can it be expected that a road will appear to descend, as it recedes, unless the artifices used by the painter, to that effect, be favoured by the

suitable situation of his work. In vain will he raise the horizon, and show the foreground to come very near to the feet of the spectator; if the picture be high, he cannot fancy that he is looking down upon the scene before him, and the road will appear rather to rise than to descend, although the coincidence of its perspective lines be below the horizon. It is when the artist has thus to contend with the difficulty of his science, that it becomes the possessor of the work judiciously to adopt every advantage calculated to give the picture the effect it is intended to produce. If the scene represented be hilly, unless the objects become indistinct from the effect of distance, it little matters at what elevation the picture is suspended; indeed, the elevated angle at which you have to look up to mountainous forms, may add to their apparent elevation and grandeur; and in such cases, the position of the horizon not being easily determined by the observer, perspective defects, resulting from the elevated situation of the picture, are unobserved.

When circumstances render it necessary to suspend a picture above its suitable situation, the bad effects resulting therefrom may be in a great measure obviated, by inclining the picture in a degree increasing with its elevation, so as to meet the eye of the observer at right angles, or thereabouts; by this means the lines tending towards the horizon, although they may seem to rise, will at least appear to be perpendicular to the surface of the picture, every part of which being equally out of its natural position, nothing will appear wrong. It is indeed remarkable what flatness is immediately given to water, or to any level surface, by slightly inclining a picture placed above the level of the eye; besides a fuller, and consequently a more accurate view is obtained of all the objects parallel to the plane of the canvass, a circumstance of great importance in portrait or historical paintings, when the fore-shortening, produced by an elevated situation, disturbs the beauty of proportion, and greatly lessens the pleasing effect of the work.

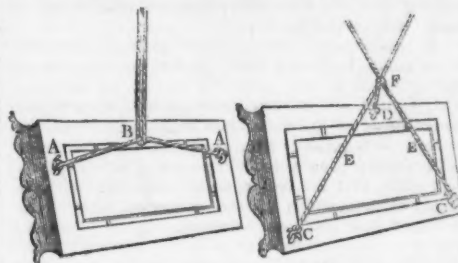
With respect to light, the best site for a picture in rooms, when the windows are at one end, is on one of the side walls; for the light being reflected from the polished surface of the painting, as from a mirror, in the same angle as that of incidence, is thrown beyond an observer standing immediately in front; and thus, from this most convenient situation, he sees the picture under the influence of such light only as conveys to him the best impression of its images and colouring. The difficulty experienced in getting a good view of a painting, hung opposite the windows, arises from the spectator being on a line with the light thrown upon it: if there be, however, only one opening to admit the light, he can generally see it distinctly in an oblique position; but if there be several windows, it is next to impossible to get a tolerable view of it from any point; and in such cases, a position on the wall between the windows is preferable. When the coating of varnish is very thick, and the colouring at the same time faded, the effect of cross lights, or lights reflected from other objects, will sometimes be sufficiently annoying to prove the disadvantage of high varnishing pictures, particularly old pictures wanting a colouring sufficiently vivid to counteract the effects of reflection.

A room lighted from above has this great advantage over those having side windows, that every wall is well adapted for the purpose of exhibiting pictures; for if the room be sufficiently lofty, it is only on the pictures which are suspended high that the reflection of the windows appears; and even this glare vanishes when the spectator recedes a few paces. Such a mode of lighting being, however, only adopted in rooms purposely built for paintings, on the principle best calculated for showing them off to advantage, I shall not enter into this subject, but merely refer to one more point respecting the placing of pictures in private rooms.

The question, I believe, rather commonly put, whether the side from which the light is represented to come in a picture, ought to correspond with that of the window, appears to me to be chiefly one of taste or fancy. This rule would be an advantage only to persons who feel themselves more at home with a landscape, in which the direction of the sun corresponds with that of the light in the room. The real effect of the picture

would, in most cases, be the same, whether the light were thrown upon it from the right or from the left; and, indeed, when a picture is very near the window, it most commonly happens that its furthest extremity is the most illuminated. When, however, the colour has been laid on in projecting masses, with the intention of producing more effect, by catching the light which falls upon them, care should be taken to procure the same light as that which the artist worked by, which, in the generality of cases, is from the left.

I will conclude by pointing out the plans I make use of for giving pictures a slanting position, without having recourse to nails for them to rest on.



One method, No. 1, is to insert in the back of the frame two rings or stair-eyes, AA, about a third from the top, to which may be attached two suspension cords; or, if one only be preferred, it may be fixed to the middle, n, of a string extending from one ring to the other across the back of the picture; more or less slant may be easily given to the picture by placing the rings AA higher or lower. The other plan, No. 2, is to have three rings, two of which, CC, at the two bottom corners of the picture, and the third, DD, in the middle at the top; a cord, EE, is attached by its two extremities to the two lower rings, of sufficient length to come opposite to the top ring, to which another cord is attached to meet the cord, EE, at a distance of about six inches, for a middling-sized picture, when the knot, F, being made, it is carried to a nail under the cornice of the room, or to two nails, if a double cord be used, as in the diagram. The greater or less length of cord from D to the knot F, determines the degree of inclination of the picture.—I am, &c.,

AN ORIGINAL SUBSCRIBER.

[The subject of our correspondent's letter ought to be, to the patrons of Art, one of much interest, and is, to the artist himself, of the gravest importance. The disposing of a numerous collection of paintings on the walls of a building constructed even expressly for their reception, is a work of such nice discrimination, that we are disposed to consider it an art not at all understood, rather than regard less charitably the ordinary methods of distributing pictures for exhibition. To public institutions we ought to look for perfection in hanging works of art; but it is to be feared that these will be the very last to adopt sufficient and salutary emendations; for until a severe economy of space shall be a consideration secondary to that of showing paintings in the light for which they have been painted, this cannot be hoped for. We shall probably next month follow up the subject; meanwhile we may notice an ingenious and elegant invention of Mr. Potts, of Birmingham, brought forward with a view to facilitate the suspension of paintings. One great object effected by his patent is the entire abolition of nails and cords; and it presents such facilities for the advantageous display of works of art, that this, or something similar, ought to be adopted in every exhibition. The plan is extremely simple and manageable; the main support consisting of a tube, with a groove running round the upper part of the wall, and having the appearance of a gilt moulding as an addition to the cornice. From this depend many rails, which traverse in the groove, so as to be paired and disposed in any way that the size of the works may require. To these depending rails are attached hooks, for the immediate support of the pictures, and these can be so placed as to give any degree of declination; although, with regard to large works placed high, there is a separate apparatus for effecting this. Horizontal bars, also, are attached, when necessary, to the rails; and these appendages have the sliding groove, like that of the upper rail, and may, in like manner, be fitted with hooks, so affording, by the simplest management, a support for paintings of all sizes, and with this advantage, that they may be ranged in every possible position that the light of a place, having such adaptation, may require.]

PORTRAITS OF MILTON.

From the great number of portraits we see of Milton, it would appear that there could hardly be a moment's consideration required to ascertain what form or aspect the great republican exhibited when he walked the earth; yet upon a more close study of the various effigies that are called by his name, we have as much difficulty in determining the truth, as there can be as to the portrait of Shakspeare himself—a subject upon which folios of print have been expended. Nay, there is even more difficulty; for the resemblance of Shakspeare, prefixed to the first edition of his plays, has the sanction of Ben Jonson that it is his exact portraiture; while the first portrait of Milton published, has the affirmation of the poet himself beneath, that he was far from being pleased with it.

The consideration of this subject has been suggested to our minds, by the delight we have experienced on the inspection of a truly exquisite portrait of the great poet, painted by Cornelius Jansen, in 1627, when Milton was at the age of 19: a specimen of the painter's skill so perfect, so exquisitely true to nature, that we wonder not at the tradition which is reported by writers of the poet's life, that his father, no less impressed with the beauty of form which his son possessed, than "in an anticipation of his future celebrity, employed the most capital artist of his time to paint his portrait;"—and here before us stands this identical head, in as perfect a state as when from the painter's easel; and bearing all the marks which phrenology and physiology would give as qualities of the illustrious original.

This portrait was for many years in the possession of Lieut.-General Stibbert, of Portwood House, near Southampton; in 1811, it passed into other hands, who disposed of it to J. Marsland, Esq. of Manchester, from him to Messrs. Hodgson and Graves, of Pall Mall, who we are told have disposed of it to George Smith, Esq., an amateur of well-known taste.

The celebrated collector, Harley Earl of Oxford, who was a great admirer of Milton, being anxious to procure the best evidence he could as to the genuineness of the portraits of the poet, employed Vertue to call upon the youngest daughter of the poet, then living in very reduced circumstances. In the British Museum, are some very interesting letters, giving the results of the application: from them, she appears only to have recollected two which her father had; one when he was 10 years old, and the other when he was a Cambridge scholar—both painted by Cornelius Jansen.

The former, now in the Disney family, has been inherited from the late Thomas Hollis, who purchased it for 31 guineas, at the sale of Mr. Charles Stanhope's effects, who had purchased it of Milton's widow for 20 guineas. So valuable did Mr. Hollis consider this picture, that when his house was on fire, this was what he seized, being more anxious to preserve it than any other treasure he possessed. The other is no doubt the portrait which has suggested this article, but which was always supposed to have been in the family of the Speaker Onslow. It is well known by the engravings of Houbraken in "Birch's Lives," by Vertue, and by numerous copies: the etching of it by Cipriani, in "Hollis's Memoirs," was made from a drawing which Cipriani executed during a visit he paid Mr. Hollis.

When the picture passed from the Onslow family cannot now be discovered, as upon the accession of the present Earl Onslow to the property, he was much disappointed on finding only a very indifferent copy, which, upon his turning out the rubbish of the collection, at Christie's, was there purchased by Mr. Moore, of Bond Street. It has at present escaped research by what means the picture came into the hands of General Stibbert. Aubrey, in his "Memoirs," (edition 1813) mentions the picture as in his day in the possession of the poet's widow; his words are "His widow has his picture drawn very well, and like when a Cambridge scholar, which ought to be engraven, for the pictures before his bookes are not at all like him."

A few years after Jansen painted this picture, Milton made his journey into Italy; at that time he was about 30 years of age: this leads to the consideration of a bust of the poet, accounts of which have recently occupied some space in the literary journals of the day. We have ourselves minutely examined it, and as far as authenticity can be proved by likeness to other portraits, it has much to recommend it. That such a bust was executed in Italy during the period of his sojourn there, was known to Hollis, who made diligent search for it, but without success. It is of marble, considerably under the size of life; the hair flowing; the dress the fanciful Italian one of that day;

the upper part of the face extremely like all the genuine heads, the profile remarkably so; the only part which creates a doubt is the mouth and lips, which are much smaller and more feminine than in any of the engraved heads, bearing out the story, that when at the university, he bore the title of the "Lady of Christ's College."

More advanced in life, and painted when he was Latin Secretary to the Protector, is the beautiful miniature by Samuel Cooper; which came into the hands of Sir Joshua Reynolds; and is now in the possession of the Morrill family, of Rokeby. In Lockhart's "Life of Scott," is some interesting gossip regarding it. It has been charmingly engraved by Miss Caroline Watson: beneath it is the attestation of Sir Joshua, as to his belief in its genuineness, and its descent from the poet's family. The frequent visits which Cooper must have paid to the Protector, renders it almost certain that he would have had acquaintanceship with Milton; and, consequently, that he would have painted him. We esteem this miniature as highly valuable, exhibiting the poet in the prime of life.

The Restoration of Charles placed the author of the "Paradise Lost" in obscurity; and ten years passed after that event before the celebrated engraver Faithorne executed his plate, which he did from the life, the poet being then 62. From this print the greater number of portraits, beginning with those by Vertue, are taken. The bust, which has been made so common by wandering Italians, has the same origin. Rysbrach has followed Faithorne, as the best authority.

Having noticed the portraits which may be considered genuine, we might fill a much larger space were we to enumerate the many fictitious heads there are of him, too numerous by far to mention. Editors who should have known better, have, in several instances, committed the folly of engraving heads which have not the slightest genuineness. Du Roveray, in his beautifully-illustrated edition, has copied the well-known head of Noah Brydges, the writing master, as the veritable effigy. But if we find fault with editors, for thus misleading the public, with how much more justice may we complain of the trustees of the National Gallery allowing a head having no pretence to genuineness to be hung up, merely because some late enthusiastic possessor fancied it the true Simon Pure. Such is the fact; for upon what authority can the picture lately willed by Mr. Capel Loft be considered as representing the poet?—The painter's name, P. V. Plasas is inscribed: upon what authority is it that this painter was ever known to have visited England? We have a recollection, that many years ago, this portrait was called "John Bunyan."

FOREIGN ART.

FRANCE.—PARIS.—The artists of Paris are much displeased with the new ministerial law for the protection of literary property, as it regards the fine arts; especially the clause which renders a work sold by an artist so entirely the property of him who purchases it, that it may be engraved without the artist's consent, and that the artist is for ever prevented repeating his own work, even with alterations. Now it is permitted that this may be obviated by a special agreement with the purchaser. But let us consider the habits of artists—men of all others the least accustomed to the small details of business—and we shall perceive that the agreement will be rarely attended to, and the omission will be solely to the detriment of the artist: perhaps the more enthusiastic and devoted he is to his art, the more likely is he to forget the profitable part of the work he is to execute. In all times the greatest artists, their minds full of a beautiful idea, have reproduced that idea many times in its material form, even without an alteration: so they have willed, and such has hitherto been their right. 'The Portrait of Leo X.' by Raffaele, at Rome, is not less valued there because there is a replica of it at Florence, and even in other galleries; nor do we look with less delight at the exquisite landscape of Claude, called 'Il Molino' in the National Gallery of London, because the same bright, enchanting scene also gives splendour to the walls of the Doria palace at Rome. The great masters were constantly in the habit of repeating favourite subjects; and from these replicas it is often impossible to distinguish the original work. The replica is frequently the more perfect, and contains beauties not to be found in the original. It is alleged, on the other hand, that artists ought not to be permitted to repeat their works. The example of

Canova is cited, who, having received fifty thousand crowns for a statue, reproduced it at the entreaty of an enthusiastic lover of art, and to the deep mortification of the purchaser, who considered himself the possessor of an unique treasure. The friends of art in the Chamber of Deputies are rousing themselves, at the call of the artists, to modify the bill, and M. Lamartine will speak strongly against the objectionable clause.

EXHIBITION AT PARIS.—The 18th of February was the latest day for receiving works of art intended for exhibition at the Gallery of the Louvre; it is said above 1600 have been presented. The gallery opens on the 15th (this day). We have seen the greater part of the works intended for the exhibition of 1841, but our limits do not permit us to give at present, even a slight description: we may merely indicate as works of great merit, those of M. Robert Fleury; the subjects are historical, 'Benvenuto Cellini in his Studio,' with a cloudy brow as if he meditated some deed of vengeance; 'Michael Angelo in the decline of Life, calm and sad, soothing the Last Moments of an old Servant.' M. Jacquard has many works, the most important is 'The Death of Charles de la Tremouille;' the figures are larger than life: the moment chosen is when the young man is extended mortally wounded near a palisade; a priest approaches to administer the sacrament, accompanied by a boy of the choir, and you can perceive the child hears with terror the explosions of artillery. M. Gué, author of the picture so admired last year, called 'The Last Sigh of Christ,' has various works, all sacred subjects; the most remarkable, 'A Last Judgment,' a picture the excellence of which places M. Gué in the first rank of living artists. The trumpet has sounded, and the dead are rising: the perspective is immense. The whole picture is in very quiet colouring, and of a low tint, excepting the upper part, from whence the most brilliant light proceeds. The figures of the angels of the apocalypse unite the upper and lower parts of the picture; a beautiful angel in the middle is half in the celestial light, and the effect of this gradation of colouring is very fine. We must close our brief notice: but the pleasure of the exhibition of the Louvre is not confined to Paris alone, thanks to the Album published by M. Challamel, in which the principal works exhibited are engraved, and a description given of every picture in the hall; it is published in sixteen numbers, which appear at intervals of five days, the price of each being 1 franc 50 cents.—In the course of 142 years, that is, from 1699 to 1841 inclusive, there have been 64 exhibitions of works of the fine arts in Paris thus divided:—in the reign of Louis XIV., 2; of Louis XV., 24; of Louis XVI., 9; during the Republic and Consulate, 9; during the Empire, 5; under Louis XVIII., 4; under Charles X., 1; and under Louis Philippe, 10.—Total, 64.

SCIENCE APPLIED TO THE FINE ARTS.—Without the anticipation of future discoveries, we may already confidently pronounce that the application of physical science to the arts, is a characteristic of our epoch. Our limits only admit of an imperfect index of some recent discoveries, which we may premise by deprecating that heresy to true artistic feeling which can imagine that such mechanical inventions can ever encroach on the real province of the fine arts. The mere imitation of an object may be given, but the taste to select, to combine, to idealize, to invent with the peculiar grace and interest which spring from the individual mind of the artist and imbue his works—these are beyond the reach of mere imitative inventions however perfect; they are the attributes of mind and belong to her empire alone: nor do we speak here of the yet higher powers of creative genius, passion and expression; the subject scarcely merits a serious reply. M. Daguerre is perfecting in the studious retirement which his well-merited pension enables him to enjoy, the discovery which bears his name. Some minutes are no longer required to transmit the impression of objects to the metal plate; a fraction of a second suffices; so that moving objects are, as it were, arrested in action. The application of galvanism to mezzotint engraving, which has rendered so celebrated the name of Professor Jacoby, of St. Petersburg, is followed out by other persons, with many extensions of its application to other branches of the arts. We have seen an apparatus intended for the cabinet of an amateur, for repro-

ducing medals, cameos, engraved stones, bas-reliefs, &c. The whole apparatus is in glass, so that the progress of the operation may, as it were, be observed, and the metal is seen to fix on the surfaces of which it is to take the impression.

M. de la Rive, of Geneva, has applied the electric fluid with success, accompanied by a moist process, as a substitute for the old method of using mercury in gilding. And an engraver of Geneva, M. Hammann, has extended the invention of M. de la Rive to aquafortis engraving—covering the copper-plate by gilding, instead of wax. The drawing is made on the gold; and wherever it is removed by the burin the aquafortis acts on the copper. The gilding being permanent, has the additional advantage of rendering after corrections or additions more easy. The name of Jacques Müller, the workman of Geneva, must not here be forgotten, to whose ingenuity we owe the invention of the portable forge, by which the fumes of mercury used in gilding are evaporated, and the process of gilding with mercury rendered perfectly safe. M. Fournet's beautiful invention, by which all metals are rendered capable of uniting in a mass, after being pulverized by chemical precipitation, of which iron and platina have hitherto only been thought capable—the results of which are the most beautiful works, in arabesques, figures, &c. on plates of silver and gold reciprocally; and the blending of various colours in the other metals offering so many new resources to the goldsmith—cannot here be described as it deserves. M. Fournet is the Professor of Geology in the section of the sciences at Lyons; and with this short notice we must reluctantly leave this interesting subject.

HISTORIC MONUMENTS.—The demolition of the 'Hotel de la Tremouille,' in the Rue Bourdonnais—that ancient building, interesting from its architecture, and yet more from the historic recollections which connect it with so many pages of French history—causes much regret to the lovers of art and of historic monuments. It would appear the expense of the purchase exceeded the funds at the disposal of the Prefect of the Seine, for the preservation of national monuments. The proprietor has offered, as a gift, to the municipality, that singular and characteristic part of the building, which no artist who has seen it can forget, called 'La Tourelle.' The offer has been thankfully accepted.

BELGIUM.—BRUSSELS.—The period for receiving works for the exhibition established by the Royal Philanthropic Society, closed on the 25th of last month. This exhibition is open to the artists of all nations. The funds raised by subscription are devoted to the purchase of pictures exhibited, which are distributed by lot among the subscribers; the society reserving in aid of its own objects ten per cent. on the price of all pictures sold. The society forwards at its own expense the unsold pictures to the exhibitions of Ghent and Courtrai.

ITALY.—ROME.—The Queen Dowager Christina, ex-Regent of Spain, has always, it will be remembered, protected the arts, and is herself a pleasing paintress. She has been named an honorary member of the Academy of St. Luke.

MILAN.—A truly interesting work is at present publishing here—the whole works of Canova, drawn and lithographed with the greatest care by that admirable artist Fanelli.

SPAIN.—SEVILLE.—The wonderful rapidity of hand in painting possessed by Esquivel, the director of the Liceo here, and the most eminent living artist in Seville, is, we believe, unparalleled in the annals of art. Our informant saw Esquivel, by candlelight, paint a picture in the space of two hours, drawing included. The subject is 'Two Conspirators Conversing;' the size of life; kilted; one wears a cap and long feather and velvet dress; the countenances are full of spirit and expression. Our friend examined the picture by daylight, and considered it a work of value, without reference to the time of the execution; every part is well made out; the feather and velvet dress especially well executed. We may observe that it is the custom at the Liceo of Seville for the students to paint by candlelight.

ARCHITECTURE OF THE STREETS.

No. 2.—PALL-MALL.

Two hundred and fifty years ago the whole space between Charing-cross and St. James's Palace (originally an hospital for lepers, suppressed in 1532, by Henry VIII., who founded the present structure), was a tract of fields with no houses, excepting two or three straggling residences at the east end of that roadway which is now called Pall-Mall. A succession of changes, extraordinary for their rapidity even in this age of rapid changes, has rendered Pall-Mall one of the most striking assemblages of domestic structures that can be found in England, and formed a street of which any nation might be proud. It has been selected as the site of the greater number of the class of buildings erected and supported by the co-operation of many individuals, professing the same principles or holding some station in common, known as club-houses; peculiar to our own age, and a further exhibition of that characteristic of modern times which we alluded to in our first paper on the "Streets." Without going into their history, or pointing out the advantages they confer on their members, we would simply remark that it seems certain the less favoured classes of society, especially as regards single men, might, in like manner, secure to themselves improved comforts by judicious joint expenditure and co-operation; but as yet this has not been successfully attempted.

Passing down Pall-Mall, towards the National Gallery, we meet on the right-hand side of the way the Oxford and Cambridge University Club-house, recently erected by Sir Robert and Mr. Sydney Smirke. It presents an exceedingly interesting façade; and, although it is sufficiently dignified and monumental for its purpose, is greatly enlivened by judicious decoration. The style is a mixed Italian. The series of bas-reliefs over the windows of the principal floor form a peculiar feature, and serve to identify the building in some degree with the character of its occupants. They are intended to recall some of the supreme efforts of the human mind, progressing gradually from the Apollo of Mount Parnassus to Shakspeare, Milton, and Newton, of later times. If the piers between these windows had been plain instead of being rusticated, as at present, a degree of repose would have been gained, advantageous to the general effect. It is to be regretted that the material employed for this front, is nothing more endurable than Roman cement.

The Carlton, or Conservative Club-house, built by Sir Robert Smirke, is peculiar from its large centre window in both stories, and the fewness of openings which the Pall-Mall front displays. The latter circumstance gives it a dignified and monumental character at the expense of lightness and grace. The upper centre window is terminated by a pediment; and in order to afford room for this, the ornamental frieze of the entablature is discontinued in the centre of the front, considerably to the injury of the general effect. The balcony to the windows above the ground-floor, with its railings and consoles, is well managed.

The Reform Club house, hardly yet completed, and which is next to the last named edifice, is the Leviathan of its locality, and frowns down all the surrounding buildings heretofore eminent. It is as long as the "Athenæum" and the "Travellers" put together, and at least a third higher than either of them; moreover, it may be justly regarded as the most perfect and beautiful specimen of an Italian exterior that we possess, and therefore well merits attention. The design for this building some of our readers may not be aware, was selected in December, 1837, from four, submitted in competition (after invitation), by its author Mr. Barry, Mr. Blore, Mr. Cockerell, and Mr. S. Smirke. It can hardly be regarded as an effort of invention, inasmuch as it is but an adaptation of the exterior of the Farnese Palace, at Rome, designed by Antonio San Gallo, for Pope Paul III., at the commencement of the 16th century, and completed by Michael Angelo; but the manner in which the adaptation has been made, and the beauty of all the details, stamp their author as a profound master of his art. In the façade of the Farnese palace, nearly twice as long as the building under notice, the windows of both the upper stories, thirteen in number, have co-

lums and pediments, the pediments of the first-floor windows being alternately circular and pointed, instead of all pointed, as in the Reform Club-house. The division of the stories is also different,—increased importance being given to the principal floor in the London building, at the expense of that above. The entrance doorway is made less strikingly important than in the Italian palace. Leaving this latter, however, with the single additional remark, that the *cornicione*, which was the work of Michael Angelo, is in no way superior to that which terminates so beautifully the façade before us; we would point out the string-courses and the whole arrangement of the balconies of the principal floor as especially beautiful. Between these and the top of the dressings of the ground-floor windows, the space is somewhat too large, and is productive of a heaviness of effect not elsewhere observable. The candelabra along the front are purely antique.

Of the Travellers', closely adjoining the latter, and another admirable specimen of Mr. Barry's skill, we spoke at length in our review of Mr. Leed's excellent work on that building.

The Athenæum, which adjoins the Travellers', was built by Mr. Decimus Burton, and is a very elegant piece of domestic architecture, distinguished as most of Mr. Burton's buildings are, by correct and beautiful mouldings, as well as by its sculptured frieze, which is unique in England. The building was begun in 1828, and was completely finished in the early part of 1830. Bennett and Hunt were the contractors. Its total cost £29,382 13s. 5d. The facing of the outside is of Atkinson's blue lias cement, and is a good specimen of that material. The frieze, which is a restoration from the Parthenon, in Bath stone (the figures the same size as in the original), is the work of Mr. Henning, and is admirably executed. The artist received for it £1300, with £70 in addition for preparing it to resist the weather: he completed it by great effort in the short space of twelve months. The statue of Minerva over the entrance is of Portland stone, from the chisel of Mr. Bailey, who received for it five or six hundred pounds.

Of the shops opposite, the window dressings in the one pair of Nos. 18 and 19 may be noticed as peculiar and elegant. The front of Nos. 16 and 17 is faced with Ranger's patent stone (a mixture of Thames-ballast and lime, known as *concrete*, hardened in moulds,) some parts of which, such as the upper part of the balcony and the coping of the attic story, are becoming slightly dilapidated.

Regent Street, Waterloo Place, and Carlton Gardens, which follow the Athenæum, must be spoken of hereafter alone, we will simply remark, with regard to the Duke of York's column, one of the chief adornments of the locality, that the excess of *entasis* or swell, which is given to this column, militates greatly against its effect,—giving it the appearance of an attenuated water-butt, or overgrown nine-pin. It is to be hoped that the rival column now rising hard by, may be preserved from a similar defect.

The United Service Club-house, which stands at the opposite corner to the Athenæum, with its double portico of coupled columns (the lower Doric, the upper Corinthian,) is bald and insipid in the highest degree, an effect which is heightened by its painted surface. The mouldings of the pediment, the window-caps, indeed the details generally are poverty-stricken and mean.

The house, No. 6, nearly facing the last-named building, is a pleasing specimen of a street front. The Opera-house arcade, which adjoins, leads us to remark it is strange that, in a climate so variable as ours, we have not more covered ranges of shops than are to be found in London. The Opera-house façade it may be mentioned, as it now appears, is the work of Messrs. Nash and G. Repton—the building itself was erected by Novosielski. Sharpus's china shop, at the extreme end of Pall-Mall, properly so called, is one of the earliest fronts wherein the mezzanine story was made (as is general in Paris), to give height and effect to the elevation.

The bareness of the dome of the National Gallery, seen from Pall-Mall, forming the termination of the vista, is here strikingly apparent, and induces the hope that the alterations proposed by Mr. Barry, and which include the addition of a range of columns around the drum of the dome, may one day be carried into effect.

EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.

The fifteenth annual exhibition of this body, which, as we mentioned in our last, opened on the 10th ult., is one of very high merit, although it must be confessed the principal part of its excellence is not to be attributed in any very great degree to those of its members who have generally been looked on as its chief ornaments and supports; it is true all of them have works in the exhibition, but, generally speaking, they seem crude and hastily got up: these remarks, however, can hardly be applied to the works of Scott and Duncan, this latter gentleman's principal picture having been exhibited in most of the chief towns in the kingdom; but with these exceptions, all the works of the first class are contributions from London, which last are splendid works, and of incalculable value in the exhibition, by showing the relative power of the usual exhibitors as compared with that of their rivals for public estimation in other quarters; affording a criterion whereby the proficiency of the different schools may be tested and their merits appreciated. One remarkable feature in this exhibition, and certainly not its most pleasing one, is the extremely crowded state of its walls, which has caused the pictures in many instances to be placed so high as to defy the scrutiny of even the most zealous investigator; thus doing an injury to the exhibitor, who is deprived of the opportunity he has anxiously looked forward to, as one which was to enable him to place his works before the tribunal of public opinion; and what renders the case much worse, it happens too frequently that the merits of works are estimated by the situations they occupy on the walls of an exhibition room. It must not, however, for even an instant be presumed that the capricious arrangements of a hanging committee, cramped for want of room, are to decide the question of merit in such a case; the public must be allowed to judge for itself, by having the works placed within reach of observation. The only means by which such a state of things can be remedied is, either to increase the accommodation in the academy's galleries, a means at present not very likely to be adopted; in fact, all things considered of very questionable expediency; or to support a rival exhibition, a proceeding which, from the extreme apathy of the public and the worse than culpable neglect, the actual discouragement thrown in the way of such an institution by the committee of the Association for Promoting the Fine Arts, a body which may now be said to exercise nearly the whole patronage of art in Scotland, is seemingly an exceedingly doubtful speculation; this feeling on the part of the above-named body, is the more remarkable and the more discreditable, from the circumstance that some of the most inveterate partisans of the exclusive system, are notoriously, and, on their own confession, utterly incapable of forming any judgment upon works of art; some of the most ignorant and pertinacious of whom have fortified their incapacity of judgment, by resolutely abstaining from entering the rooms of a rival exhibition, although such an institution has been in existence four years. This subject is one which deeply affects the interests of artists, as it cannot be otherwise than desirable for them that their works should be submitted for public examination; and it is not a little singular that many of them should, year after year, persist in sending the fruits of their intellectual toil to a place where half of the works sent in cannot be seen, in preference to placing them where their qualities could be duly noted: the blame here attaches in no degree to the Academy, which does its best to find places on the walls for the works sent in; and in doing so, performs all the duties which can be required of it. Those artists who feel this treatment as a grievance, have the remedy in their own hands; and they must just consider whether their chance of public patronage is greater by having their works placed in a well attended exhibition, where, from the position they occupy, it is impossible to see them; or in one in which, although not so highly patronized, the labours of both head and hand can be duly appreciated.

No. 1. 'Mary, Queen of Scotland, receiving the Warrant for her Execution,' David Scott, R.S.A., is a grand picture, but by no means a perfect one; there is much good feeling and poetical conception in it; the dignity and queenly bearing of the ill-starred Mary are of the happiest quality, and completely overawe the gruff and hard-featured Earl of Shrewsbury, who seems to shrink within himself, and recoil like a guilty thing before her glance; the head and neck of the kneeling female are exquisitely drawn and painted, but the hand which she has placed upon the floor is monstrous; the

colouring of this, and of most of his other pictures, is hard and unnatural. 239, by the same, 'Love and Devotion,' is a sweet and tender picture, full of delicate sentiment and fine feeling; but his 'Queen Elizabeth Viewing the Performance of the Merry Wives of Windsor,' 249, is his greatest work this year; and, although a little outré in general effect, it is undoubtedly a rich one, full to overflowing, as it is of the nicest gradations of character; the minutest shades of expression, all so skilfully made to bear upon the main incident of the subject, as cannot fail to make it a most gratifying treat to those who will take the trouble to examine and understand it; in style and mode of treatment it is addressed more to the mind than to the eye, and so finds many more to look and wonder at it than to appreciate its real worth. No. 6. 'A Family Group,' James E. Lauder, A. The female and child are well introduced, and felicitously handled; but the male figure has nothing to do with the group; he is evidently an intruder. His 87. 'Portraits of Three Young Ladies,' is a good picture, containing good drawing and skilful grouping; the expression and painting of the heads well and cleverly executed. 187. 'A Lesson,' by the same, is a commonplace sort of subject, treated in an ordinary enough manner. No. 7. 'Faust and Margaret,' T. M. Joy, a clever little picture, well drawn and coloured, savouring a good deal of Retch. His 243. 'Portrait of a Lady,' is a very cleverly treated head, with a truly joyous countenance and a ladylike air; the colouring of the flesh, in particular, clear and juicy. No. 9. 'View on the Coast of Ayrshire,' Horatio Macculloch, R.S.A., a very chaste, though rather tame sea view: it is, however, a very natural and pleasing picture. 21. 'Glen Messen,' by the same, is a very so production; the water running through the glen seems studded with the heads of tinned tacks. His 'Cam-buskenneth Abbey—Moonlight,' is a very superior picture: it is a true and beautiful moonlight; there is a sweet air of calm repose, and a fine feeling of nature in it; and, although, not equal in this respect to his last year's 'Moonlight—Deer Startled,' it is, nevertheless, a fine picture; but his gem of this year is unquestionably his 272. 'Moor Scene—Sunset,' which is indeed a beauty; it contains the most fascinating truth to nature, imbued with a poetic and charming richness of colour, and an atmospheric serenity which cannot fail to captivate every lover of the wild heathy wolds, where the cry of the plover and the note of the curlew sound delicious music in his ears: in such scenes Macculloch seems to revel with delight; they are completely his own; and he carries the spectator with him in a kindred spirit of pure and unalloyed enjoyment. 410. 'Highland Loch—Morning,' by the same, is an excellent picture in many respects, and faulty in others; there are too many lines of cutting and unpicturesque appearance; in particular, the perpendicular reflection of the sun in the water is harsh and grating on the eye, and there seems a want of atmospheric effect in the rocky bank at the right hand side of the picture, but the work is otherwise an excellent one. No. 10. 'A Setting Sun and Freshening Breeze,' Montague Stanley, A., a most excellent and spirited sea view; there is great power of handling added to a fine perception of nature in this picture; the streaky clouds and torn aspect of the sky betoken plainly a night of coming storm; the tortured waves lash the scudding bark with fitful and threatening dash beneath the influence of the blast, the sure precursor of the approaching tempest: there is a beautiful tone and air of reality about this which is seldom to be met with in pictures, at least in this quarter. 114. 'An English Seaport,' by the same, is also a capital picture; it is spiritedly painted, firm and decided in the touch, with good feeling in the composition and arrangement. His 240. 'The Wreck—Moonlight,' another excellent picture, conceived and executed in a good manner; there are great breadth and power in the composition, and a fine sentiment pervades the whole: the figure on the rock is not by any means its happiest accessory, and it is surely a misnomer, even in defiance of the stars with which it is decorated, to call it a moonlight; there is not a bit of the effect of moonlight about it. Mr. Stanley has this year made great and decided improvement; he has a number of other pictures in the exhibition besides those mentioned, most of them good, and some of them of a high order in landscape; he must, however, beware of resting on his oars, and be satisfied that to stand still is to retrograde. No. 16. 'Sabbath Evening,' George Harvey, R.S.A., a picture quite unworthy of Harvey's reputation; it is a very ostentatious display of a few village children assembled for religious examination before the chair of a rustic, who is certainly by no means indebted to the artist for good looks or

intellectual expression: there are some bits of the picture beautifully painted, but it is totally destitute of elevating sentiment, and the pervading feeling is constrained and disagreeable; the position and bearing of the boy who, very inaptly for such a scene, seems masquerading in a white shirt thrown over his clothes, is awkward and ill drawn, and the whole subject appears little more than an attempt to show how little beyond the mere effect of light and shadow could be made to occupy a large piece of canvass. This is not what should be: Mr. Harvey has painted good pictures, and there is no doubt that, if he chooses to exert himself, he can do so again; it is not treating his kind friends, the public, well, to shove them off with material like this. No. 20. 'Night,' John Ballantyne, a highly-finished, well toned, half length portrait, with a "fancy" title; it has, however, the merit of being representative of a very pretty original. 71. 'The Toilet,' by the same, is a well-coloured little picture, not very interesting; the mouth of the lady seems frightfully large; but his 'Portrait of a Lady,' 394, is altogether a different sort of work; it is a graceful portrait of an elegant and beautiful young lady; the treatment is worthy the subject, being light and syphilitic. Whether looked at with regard to drawing, colouring, or general effect, it is an agreeable picture, and one which places this young artist on a high pedestal in his peculiar walk of Art. No. 23. 'Squally Day at Queensferry,' J. F. Williams, R.S.A., a picture with a good deal of hard flurry in the water, and a very considerable density in the sky. 39. 'Culloden Moor,' by the same, a good picture, with a great deal more of the feeling of nature in it than generally falls to the lot of this artist's pictures; it is well toned, and is altogether a favourable specimen of the manner in which he treats his subjects. His 48. 'Doune Castle, from the North West,' is another good picture; there is a considerable breadth of effect in it, although the handling is not first rate. 382. 'Strathard, in the Isle of Skye,' by the same, is a very poor, yet rather an amusing sort of picture; if the name be Strathard, it has certainly been as hardly handled. His 403. 'Cottages on the Beach, at Buckhaven,' is a very superior picture, and is probably, on the whole, the best he has this year; the scene is picturesque, and the general treatment, although a little hard, is, nevertheless, very fair. No. 26. 'The Orphan and his Bird,' W. Allan, R.S.A., and P.R.S.A. This represents a scene from "Nicholas Nickleby," and is comparatively bad for the painter of 'The Circassian Captives,' 'The Slave Market,' &c. Mr. Allan has no fewer than five pictures in the exhibition—viz., the one above-named; 44. 'George Heriot relieving the Widow and the Fatherless,' 57. 'The Sentinel,' 123. 'The Regent Murray shot by Hamilton of Bothwellhaugh—a Finished Sketch,' and 198. 'The Fatal Skirmish,' from not one of which will he reap any fresh laurels. In the principal picture—the George Heriot, there is a most meagre show of feeling on the part of the benevolent jeweller; while in the widow he has fairly shirked all pretension to expression, by covering her face with her apron—certainly a very easy method of getting rid of a difficulty, but not just the way in which we should have expected to see it treated by Allan. All of these pictures are cleanly and neatly painted; but surely something more is to be looked for from the President of the Academy than mere dexterity of hand. It cannot be otherwise than painful to speak in such terms of any work of an old and respected favourite; but candour compels us to remark, that the very worthy President has this year, in common with several others, who, like himself, ought to have known better, seemingly had an eye to the Association's Committee as the most probable purchasers; and well knowing the facility with which that body can be pleased, has not overtaxed his faculties, but has at once, and fearlessly, stepped down from the elevation on which he has hitherto stood, to put himself on a level with the capacities of his contemplated patrons. If such were his intention, the result has turned out what might have been expected; the object for which the condescension has been made has seemingly been accomplished, and the public have been astonished, disappointed, and grieved. The foregoing remarks have been made with great reluctance; but there is an absolute necessity for their being made: the truth is, that such is the influence of the Association on the fate of Art here, that it is becoming obviously a trade among many of our artists to paint for the Association, by which means the wealth and influence of that body, instead of being, as they might and ought to be, beneficial to the cause of Art, are exercising a sway the most detrimental, and it is surely

time an effort were made for the arrest of such proceedings. No. 28. 'A Ferry on the Liffey—Early Autumn Morning,' R. M. Cooper. A very unpretending, but a very pleasing landscape, with a fine out-of-door look about it; the arrangement is simple and natural, and the whole a very promising production. No. 29. 'Edinburgh from the Furzy Hills of Braid,' W. Nicholson, R.S.A. The distance of this picture is very good, but the foreground is far from being so well managed; indeed, the peculiarity of most of Mr. Nicholson's works is a certain agglomeration of large dotty-like spots in the foreground, which goes far to injure what would otherwise be very interesting works.—No. 34. 'The Young Burns,' W. Bonnar, R.S.A. To say that Mr. Bonnar is not this year equal to the Mr. Bonnar of last year, is only saying what must be obvious to every one; he evidently has not put forth his strength on this occasion, but seems to have been reserving himself for the execution of his greater work, of which report speaks very favourably: he has three pictures here, viz., the one above named; 103. 'John Anderson,' and 321. 'Edie Ochiltree in the Prison at Fairport,' all of which are characterized by his usual harmony of colour, gentle pathos of feeling, and accuracy of composition. The last named is a very fine production, full of the most touching sentiment, and beautifully expressive of the forlorn and fortune-fallen old mendicant in the day of his tribulation. No. 39. 'Ruins of Dean Castle—Sunset,' D. O. Hill, R.S.A. A most delightful landscape, with a rich and real sunset effect; the solemn twilight in the deep glen is true to nature, and accords finely with, while it balances and contrasts to, the gleam of glowing sky which lingers on the horizon. There is a great deal of fine poetic feeling in the composition of this picture, and the elaboration is not behind the conception. 136. 'Palace of Scone,' by the same, is a beautiful and sparkling little view. The water is very transparent and flowing, albeit the picture is little smudgy in some parts. 184. 'Ruins of Melrose—Summer Evening,' by the same; the views of Melrose Abbey are now very plentiful, and would require something new to make them palatable, and this, if not new, is at least extraordinary. It is a most dexterous representation of an indifferent, coloured print, although it must be allowed that the sky is clearly and beautifully painted; his 349. 'King John's Castle of Ardfinnan,' is sufficient to make amends for the last named one. It is natural, artistic, and interesting, both as a relic of the olden time, and from the sentiment of departed grandeur wherewith the artist has imbued it. 381. 'Newark Castle,' by the same, is rather a dull affair, although there is some good painting in it; the figures intended, as the catalogue informs us, for the poets Scott, Wilson, Wordsworth, and Hogg, are very clumsily introduced, and are by no means complimentary to the illustrious men they are meant to represent. No. 38. 'Portrait of Sir John M'Niel, G.C.B.' Thomas Duncan, R.S.A. A clear and well painted portrait, but by no means one of Duncan's best; the drawing of the body seems distorted, giving the head the appearance of being set awry upon the shoulders. 77. 'Portrait of James Boyd, Esq., LL.D.,' by the same. A most excellent portrait; indeed, one of the best male portraits in the collection, and there are not a few. There is a fine breadth and massiveness in the parts, combined with a beautiful tone over all. This artist has a number of other portraits here, varying in quality from good to first rate; of his 158, 'Prince Charles Edward entering Edinburgh,' we have already spoken; see "Art-Union," No. 16. His 267, 'Bo Peep,' is a beauty; a portrait of a fine brisk boy, engaged in the gleesome gambols of healthy childhood. The fancy, spirit, and expression of the little madcap are fine indeed, and the rich depth of colouring is worthy of Duncan's well-earned reputation as a colourist. No. 42. 'Drygrange Bridge,' Miss J. Nasmyth. A sweet and pleasing little picture, clearly and cleverly handled, with a nice effect of colour; this lady has several other little subjects of great delicacy of touch and a fine perception of the beauties of nature. No. 41. 'Scene in the Neighbourhood of Borthwick,' Robert Kilgour. A picture with excellent colouring and a good eye to nature. 383. 'Braid Burn,' by the same, is well deserving of a similar character. This promising artist seems to have a stock of rather unfortunate tree-stems which he uses in his pictures; he ought to lay them aside, and procure a new and better assortment. No. 43. 'The Castle of Rhinefells,' M. Macleay. A clear and cleverly treated subject; well coloured. 56. 'Mountain Scenery on Loch Sheil,' by the same, is a most capital natural landscape, with the effect of a

summer cloud passing over it almost as true as nature itself; the colouring and handling is of a very masterly kind. His 167. 'Scene on Culloden Moor,' is another of this improving artist's best efforts; the truth to nature and the characteristic aspect of a highland shower are such as could hardly be surpassed; there is, however, rather an offensive formality in the sky, detracting to some extent from what would otherwise be a most excellent picture. Mr. Macleay has several other highly meritorious pictures, besides those named; his progress is very marked, and has kept pace with his industry; were he to give a little less distinctness to his distances, his pictures would assume a high place in his department of art. No. 45. 'Portrait of the Very Rev. Dr. Haldane,' J. W. Gordon, R.S.A. A very ably treated portrait; the head and accessories beautifully painted, with great force; the colouring varied, rich, and harmonious. No. 74. 'Portraits of Two Children,' by the same, is a most charming picture of two very fascinating children; they are painted with a masterly hand, sweetly coloured, and full of the freshness and innocent simplicity of nature. No. 51. 'A Ferry on the Thames,' J. Wilson, jun. A pleasing bit of nature, painted with much sweetness. 123. 'A Quiet Spot,' by the same, is an exceedingly cleverly treated little picture; the cattle are painted with great truth and delicacy. His 208. 'Noon Day, a composition,' is a picture of a high class in landscape; there is a reality and truthful beauty about it, delightful to the eye and gratifying to the judgment, although, upon the whole, there is rather more coolness in the picture than accords perfectly with the idea of a summer noon. No. 52. 'The Miseries of War,' W. Simson, R.S.A. A capital picture, with fine artistic feeling; the wounded man is excellently portrayed, as struggling with the feelings of physical pain and the desire of revenge: the subject is well conceived and happily executed. 107. 'The Temptation of St. Anthony, a sketch,' by the same, is really a gem of a petite sketch; there is great beauty and force of colour and rich expression in it. His 273. 'The Contrabandista,' is a forcible and well painted head. No. 53. 'Portrait of a Lady,' D. Macnee, R.S.A. A very clever portrait; well coloured, but not equal in point of character to his 95. 'Portrait of a Lady,' which is truly admirable in that respect; but his 117. 'Portrait of J. R. Macculloch, Esq.,' is, beyond question, one of the finest male portraits in the exhibition, for truth of expression and nice delineation of character; the head is forcibly and well painted, and the whole subject in fine keeping. 118. 'A Study from Nature,' by the same, is hardly worthy of Macnee; it is truthful but common-place, and bordering on the vulgar. His 139. 'The Favourite Pool,' is a beautiful sylvan nook by a clear mountain stream, with two healthy sturdy rustic children fishing in a pool, the water of which is painted with much skill and fidelity; and the accompanying landscape of a most inviting freshness: the whole of this picture is clean, clear, and in the true feeling of an artist. No. 59. 'View on the Tay—Moonlight,' Miss Stoddart. A clever and well painted moonlight. No. 313. 'View near the Pass of Killierankie,' by the same; a very clever picture, painted with much freedom and truth. Her 352. 'Highland Landscape,' is another very clever and artist-like production; although small, it conveys a true feeling, and indicates a fine perception of mountain scenery; it is just a little too hard in the distance, otherwise it is a capital picture: this lady has improved to a great extent during the past year. No. 63. 'Watt Tinlin,' W. Johnstone, A. A tolerable subject not ill conceived, although indifferently executed; by some unaccountable method of treatment, it so happens that every article of which this subject is composed, whether horsehide, human skin, or woollen plaid, are all of one texture, and that texture seemingly a sort of ill-manufactured leather, while the drawing would advantageously endure a considerable improvement. No. 262. 'Portrait of a Child,' by the same, like the foregoing, has something good in the design, but is also very defective in the execution. His 398. 'A Border Watch,' is a much superior production to either of the above; there is a good deal more diversity of texture in the material, and the painting is cleaner. This young artist has yet a good deal to learn before he can maintain the ground in his profession, which he has assumed; but it is well to aim high, let him attend closely to what some may call the drudgery of his art, and he will get on. No. 75. 'Loch na Gar,' P. C. Auld. This seems a tolerably fair picture; and judging by what we have seen before by the same artist, we should say it is likely to be good; but as it is, we must take the whole on supposition, it being elevated to nearly the

seventh heaven. No. 78. 'Scene from Romeo and Juliet,' R. S. Lander, R.S.A. A most excellently treated subject; the conception and variety of character contained in it places this picture among the most talented works in the exhibition. There is much beauty and fine feeling, particularly in the females; the drawing is masterly and true; the composition rich and diversified: the whole subject forcibly reminding one of the fierce and vindictive broils which annihilated the hopes of both the Capulets and Montagues; the principal figures are beautifully and powerfully drawn, and the malignant expression of scornful hatred existing between the rival parties is made out with great felicity, except one, who seems to savour more of the boorish buffoon than of the fighting man. 369. 'Italian Gout-herds, entertaining a Brother of the Santissima Trinita,' by the same, is another very clever picture, well felt and well painted. No. 82. 'A Spanish Girl,' A. Geddes, A.R.A. A well painted and sweetly toned head with a good and appropriate expression. No. 86. 'Portrait of a Gentleman,' A. Fraser, A. A very poor affair for Mr. Fraser; there is, undoubtedly, some very fine colouring, and beautiful parts in the picture; but the head, that principal portion of a portrait, is totally destitute of dignity, and is soft and feeble in the handling. 135. 'A Wandering Piper,' by the same, is a sweet and charming little picture, just such a one as the talented artist seems to rejoice in; it is clear, firm, and natural in execution, and harmonious in tone. [We shall conclude our review of this exhibition next month.]

ART IN THE PROVINCES.

IRELAND.—IRISH ART-UNION. — The Society is progressing very favourably; upwards of six hundred pounds having been already collected, a third of which had been subscribed within a fortnight of the meeting at which the statement was made. We have no doubt that it will be materially increased when an etching of the plate, engraving for subscribers, has been circulated throughout Ireland. It is now (although far from finished), in a state in which it may be seen by the uninitiated—those who, not being accustomed to unfinished engravings, are apt to be prejudiced against things that seem raw and incomplete. We have seldom seen an etching that promises better; it will be, indeed, a fine and beautiful work of art; very interesting in subject, admirably executed, and, taken altogether, worth the whole of the prints that have as yet been issued by the English and Scottish societies. We have been asked by several, whether, by becoming subscribers now, they will be entitled to an impression of this plate? We presume not; for the print will be worth much more than a guinea; and any printseller would gladly give a hundred guineas for a hundred impressions, but we hope that some mode will be devised by which the presentation will not be limited to the list of subscribers of 1840. There are plenty of persons who would subscribe two, three, or even four guineas to obtain it.

LIVERPOOL.—On Monday, the 1st March, Thomas H. Illidge, Esq., read to the members of the Literary and Philosophical Society of Liverpool, a paper "On Composition, and Light and Shade in Painting;" which he illustrated by references to numerous engravings and diagrams. This being the first instance of a lecture on the Principles of Art being delivered since the formation of the society, by William Roscoe, some thirty years since, the subject excited considerable attention. We rejoice to hear that an unusually large audience attended, and that the lecturer—who holds a distinguished rank as a portrait painter—was rewarded with enthusiastic applause.

BRISTOL AND WEST OF ENGLAND ARCHITECTURAL SOCIETY.—An association under this title has been formed in Bristol, for the purpose of promoting the study of Gothic architecture, and collecting information on the various remains of antiquity to be found in the immediate neighbourhood. Feeling strongly the importance of disseminating a knowledge of the principles which guided the architects of the middle ages, in the wonderful works they have left us,—desiring greatly that the public should learn it is not merely the professor who can find delight in the study of ancient remains; and furthermore impressed with the necessity of steps being taken all over the country to prevent the dismemberment and ultimate disappearance of the numerous old buildings scattered over England,—we cannot but hail with gratification the establishment of this new society. We trust that not merely will this be warmly supported by residents, and exert a beneficial influence, but that similar local associations will spring up in every county.

SCOTLAND.—THE GLASGOW STATUE.—(From a Correspondent.) The movements of the Committee seem to be for the moment paralysed; and since our last publication no overt act of hostility has been directed by them against the arts and artists of their country. This, however, is no reason why those who advocate British art should sleep at their posts; as, from the temper and disposition exhibited by the enemy, nothing could tend so much to secure them the ultimate victory.

It must afford pleasure to those who feel as they ought to do, in regard to the encouragement and protection due to the artists of Britain, to know that former governments have not been altogether indifferent upon this subject; and that, as the law at present stands, difficulties of a legal nature may defeat the machinations against which we have felt it to be our duty to contend. Thus, act 54 George III., c. 56, vests the property of sculptures, copies, models, and casts, in the proprietor for fourteen years, provided he causes his name, with the date, to be put on them before they are published; with the same term in addition, provided he should be living at the end of this period. In actions for piracy, double costs to be given.

Act 6 George IV., c. 109, prohibits the importation, on pain of forfeiture, of any sculptures, models, casts, &c., first made in the United Kingdom.

Now, it must be apparent that the first of these acts prevents any sculptural likeness of the Duke of Wellington, made within the last twenty-eight years, provided the artist be still living, being used as a copy by another sculptor, without the consent of the author. Act 6 George IV., c. 107, seems to apply still more stringently to our case; for it is obvious that the meaning and intent of this act cannot be to prevent the re-importation of works of British artists, originally made in Britain, but to prevent copies of the same, made abroad, from being imported. And as it is obviously and avowedly only by copying such works, that a foreign statue of the Duke, bearing any resemblance to him, can be obtained, it would appear that any such foreign statue is liable to seizure and forfeiture upon its being imported. Again, if a foreigner were brought to Britain, and to execute an original model of the Duke of Wellington, he must remain in this country, and here complete his large statue; otherwise, his model having been made in Britain, it would appear that by act 6 George IV., c. 107, his finished statue, if made abroad, is liable to seizure and forfeiture, if imported into Britain.

Should our views on this subject prove correct, and our impression is very strong that the law authorities would bear us out in them, it would appear that our artists have this case very much in their own hands; if they only display the degree of energy upon the occasion, of which it would be almost libellous upon them, as an intelligent and influential public body, to suppose them destitute.

ASSOCIATION FOR PROMOTION OF THE FINE ARTS IN SCOTLAND.

SIR,—Much and angry animadversion has been excited here among artists and the friends of art, by the manner in which the Committee of the Association for Promoting the Fine Arts in Scotland have conducted their purchases; and, certainly, the erratic way in which their dealings have been guided, is such as could hardly fail to produce discontent among both the classes alluded to. It is quite notorious, and has long been so, that there are a favoured few among the leading artists here, who through the influence of their friends on the committee, are so fortunate as to get whatever they are pleased to ask for whatever they choose to produce as pictures; and never was this more glaringly manifested than during the present season; while others less fortunate, although not therefore less deserving, are treated in the very unpleasant fashion of being offered sometimes two thirds, sometimes one half of their demands; in other instances, works of sterling merit are undervalued, or overlooked, and trumpery, with merit neither in prospective nor possession, purchased to their exclusion, without any apparent motive beyond personal bias or sheer caprice. On the other hand, however, it is not less notorious, that the prices expected and paid for pictures in the Royal Scottish Academy's Exhibition, since the establishment of the Association, have increased in the most extraordinary degree; pictures have been put into this exhibition with the sum of £250 attached to them as their prices, for which £100 in any other

place, or under any other circumstances, would be reckoned a most exorbitant demand; nay, more, that these prices, or very nearly these prices, have been paid; others, again, at £90 or £100, for which £20 in almost any other place would be considered more than a full remuneration. It is quite true, and I, for one, have no fault to find with its being true, that an artist, as well as any other member of the community, is perfectly at liberty to fix upon his work any price he pleases; but a discretion would be forced upon him, as well as upon every other person, who has anything to sell, were he subjected to the operation of competition. This most wholesome of all checks unfortunately is not allowed in the transactions of the Association, who confine their favours, as they say, to resident or native artists, although this, like many other of their regulations, would seem to be held under exceedingly capricious controul; in fact, it is a principle which is made to yield or to resist, according to the will or humour of those who "pull the wires."

A remedy for the evil of exorbitant demands on the part of artists would be found in breaking down the monopoly of those funds for the promotion of Art, which are subscribed in every quarter of the British dominions; the only quality about the Association which is truly Scottish being the pertinacity and energy with which it has been pushed, unless, indeed, we include the jobbery and venality which have followed in its train; vices which, as a Scotchman, I cannot name without blushing, so inveterately do they seem to cling to all our institutions, and not less to institutions for the cultivation of Art than to those for other purposes. I am at a loss to conjecture on what good grounds so exclusive and so invidious a privilege can be demanded for Scottish Art; are our artists such chicken-hearted poltroons as to fear competition? Their countrymen in every other walk of life, court it with eagerness, and what is more to the purpose, with success. Are they conscious of the inferiority of their pretensions, and anxious to consume the bread of slothful inaction, rather than to inhale the wholesome stimulus of generous emulation? The real lovers of a truly noble profession like that of Art, which demands that the field shall be free as air, would scorn such an imputation. Is it then to be attributed merely to the degrading greed "o'siller" that they are tempted to lay claim to so dishonourable a monopoly? I would fondly hope for better things of my countrymen than a wish for the continuance of such a stigma upon their powers as artists, and their characters as gentlemen.

The other and much more deadly impropriety, is one for which it must be confessed it is greatly more difficult to devise a cure, and the only way in which it seems to me practicable to effect so desirable a change in the proceedings as to obliterate its influence, is to render the responsibility more immediately and more certainly applicable to the parties who are entrusted with dispensing that patronage which is meant to be equally distributed among all, according to their merits, and not to be exclusively directed in the channel of favouritism and individual partiality. As at present constituted, the committee consists of fifteen individuals, with, so far as the public know, equal powers; thus the responsibility attached to each member for any act is just one fifteenth—a degree of diminution, which cannot be otherwise than fatal to that individual responsibility which ought to pertain to the management of a public trust. My proposal to remedy this defect, then, would be to elect, besides the ordinary committee, a purchasing committee of three gentlemen of known and acknowledged taste and information upon the subject, and the true worth of works of Art, whose names should be made public as managing the whole funds allotted for the acquisition of works of Art, and who should also be eligible for re-election, so as to secure the services of competent judges, the responsibility of whose acts would not be frittered away, as at present, into an almost imperceptible fraction. I am aware that a situation of so much public importance, and liable, at times, to a not over-delicate scrutiny of both motives and actions, holds out few temptations to those most competent for the discharge of its duties; still, I doubt not that there would be a certainty of procuring the co-operation and assistance of gentlemen whose zeal and love for Art, and enlightened knowledge of its merits, would lead them to devote a portion of their time and talents to the fulfilment of an office, of the importance of which they must be highly sensible.

I am, &c., SCOTUS.

Edinburgh, March 12, 1841.

VARIETIES.

THE ROYAL ACADEMY ELECTION.—We have received several communications on this subject, and not one that in any degree condemns the view we have already taken of it; for the letter signed "An Artist" only makes the matter worse, inasmuch as the writer explains the mystery by asserting that Mr. Alfred Edward Chalon had threatened to "resign if Mr. John James Chalon were not this year elected." We are fully aware that a large majority of the members are heartily ashamed of the business; and have no hesitation in asserting, that if it were to be done over again, Mr. J. J. Chalon would have as little chance of success as the drawing-master at "Miss Womble's select seminary." But this fact will be unknown to the world; and if known will not be a satisfactory excuse. We have now before us a list of the members present on the occasion; and know how the votes were registered. We do not, however, consider ourselves called upon to publish it—the more especially as among those who voted for Mr. Chalon there are three or four who, as able artists and men of integrity, are unexcelled by any in the profession. We do most sincerely lament that their private feelings should have outweighed their public duty; we can account for the circumstance in no other way, without arraigning their judgment or their honour. The Royal Academy is well aware that it is closely watched by jealous and suspicious rivals, and also by envious and malignant enemies: what a powerful and effective weapon this "election" has placed in the hands of both! The friends of the Royal Academy will believe that we print this opinion far "more in sorrow than in anger." If the election startled the artists, who were in some degree prepared for it by a knowledge of the untiring zeal with which Mr. Chalon, sen., has laboured to procure the admission of Mr. Chalon, jun., it has absolutely astonished such of the public as take an interest in matters connected with the arts; and the foes of the Academy are already on the alert to make the most of so fortuitous an event. One writer, in the *Spectator* (it is not very difficult to discover the pen from which the epistle proceeds), suggests a comical remedy for the evil—"That the LANDSEERS might have an exhibition of their own, inviting, perhaps, all those artists, academicians and others, who have sufficient spirit and independence and liberality to join them;" this, as the editor remarks, "would oppose one clique to another—Landseers *versus* Chalons." The hint, however, whether it will tell or not, looks very much as if Mr. Edwin was resolved that Mr. Charles should be an R.A.; for the letter is certainly "after Chalon," and contains something exceedingly like a threat to resign. There is no doubt that Mr. Charles Landseer ought to have been elected; for though not an artist of first-rate power, he is, perhaps, the best of the associates, and as superior to Mr. J. J. Chalon as silver is to brass. He may not be popular among his brethren; but personal feeling on such occasions should be altogether put aside. Yet the competitor of Mr. J. J. Chalon was not Mr. Charles Landseer, but Mr. W. C. Ross, a gentleman of great ability in his own department of the arts, but whose elevation would have been taken as a proof of professional poverty in Great Britain; for that department must be described as the lowest in mind and the most mechanical. We greatly fear that the election turned upon this small fact; for it is notorious that Mr. Ross has been making his way into the highest and most illustrious circles, to which the visits of Mr. A. E. Chalon have been, of late, "few and far between." Be the matter as it may, the "wheels within wheels," have undoubtedly so acted as to force back the Academy on its way to that public confidence, which, altho' little dependant upon it, it dare not despise.

[Since the above was written, our observations on this subject have been strongly protested against, by an artist of the highest rank, and whose judgment and integrity are equally above suspicion. It is only just and fair that we give his opinion, although it has not induced us to change our own. "I consider," he says, "John Chalon to be (since the death of Constable) one of the most original geniuses in his walk that the age possesses. The Academy must have thought so, as the majority against his opponent was

thirteen to seven. This could be no party matter; but the clearly expressed opinion of a large body of his brethren. How four persons (the number of "members" in the sketching-club) could produce thirteen votes is a mystery it would be difficult to make out. Unpopularity, and not selling his pictures, is charged upon this artist as a crime. Alas! how much sin had poor Wilson to answer for in his life. Barrett could keep his carriage and his country-house: poor Wilson thought it well to get a beefsteak and a pint of porter, and often to go without a dinner, while his successful rival's equipage passed his door. Where are Barrett's pictures now? Wilson's works have become a school of art; and honour and glory accompany his name. John Chalon is, undoubtedly, a man of genius—all his brethren know and esteem him as such; but he is a modest and retiring man, and knows not the French art—*de se faire valoir*. He is just the man an academy ought to hold up, that the public may be taught what is right. The Academy did the same thing in the case of Mr. Wyon, the medalist: at the moment Mr. Hamilton's attacks on him were rife, and his ruin with the public was threatened, the Academy elected him, to mark their opinion of his merits. We have thus, on the principle of fair play, published the opinion of our correspondent: he is undoubtedly one, either as an artist or a gentleman, whose testimony is entitled to the highest consideration and respect; and we should be disposed to bow to it, but that we know he differs essentially, and in toto, from very many of his brother artists, who are entitled to consideration and respect also. In art, even to a proverb, fancy warps the judgment.]

SIR DAVID WILKIE is still at Constantinople. He has lately painted a portrait of the Sultan, from whom he received a present of a magnificent diamond snuff-box. We understand Sir David finds it exceedingly difficult to obtain sitters: this will in no degree surprise those who are at all acquainted with the habits and prejudices of the Turks; heretofore they have considered, that to copy the likeness of any living thing, was a crime of the darkest character. Their superstition must be, to a great extent, broken down if they can tolerate the picturing of their monarch's countenance. Sir David has been indefatigable in his studies, and will return with portfolios richly laden. The Sultan, though only eighteen years of age, is described as having a bearing and appearance somewhat older. His face is much marked with the small-pox; but his features are expressive of benevolence and good will. He was incessant in his inquiries about Europe; all information respecting which he received with avidity. [The papers, of a day or two back, inform us that Sir David sailed from Smyrna for Beyrout on the 7th of February; the account from Smyrna states, that during his short stay there he was suffering from ill health.]

MR. JOHN LEWIS is also at Constantinople, where it is probable he designs to remain for a considerable period, as he has recently ordered a supply of drawing materials from England. We regret to learn he has been suffering from illness; his latest letter stated that he had just recovered from a serious attack of fever. The ensuing exhibition of the Society of Painters in Water Colours will contain the large drawing that arrived too late for that of last year. It is a picture of a crowd waiting to receive the benediction of the Pope.

THE FIRST PROTESTANT SACRAMENT IN SCOTLAND, A.D. 1547.—At the eleventh hour, we were requested to examine a picture with the above title, about to be engraved by Messrs. Hodgson and Graves. It has been just finished by Mr. Bonnar, R.S.A., and will unquestionably rank with the best examples of historical painting of the British school; indeed, it is a long time since we examined any work of its class so entirely meritorious. There can be no doubt that it will at once place the name of the artist among the foremost members of the profession, who study and practise in the most arduous and honourable department of it. It is this month impossible for us to notice it at the length to which it is entitled;

* This, which is not a matter of opinion, we must altogether and utterly deny; we believe, on the contrary, that nine out of ten of the good artists of Great Britain pronounce Mr. Chalon to be a botch.

and before we are again with our readers, it will have undergone the scrutiny of many: we anticipate a confirmation of our opinion from all. It commemorates the most important event that preceded the full glory of the Reformation in Scotland—the administration of the first Protestant Sacrament, at the hands of John Knox. The interesting scene takes place within the chapel of St. Andrews; the great reformer stands at the altar; his coadjutor, John Rough, immediately behind him; at his feet kneel two lovely women; and the sacred edifice is filled with the bold hearts who fought for the religious freedom of their country:—every one of whom has a niche in its Temple of History. The composition is exceedingly happy; though full, there is no confusion: it is painted with considerable power, and, at the same time, with delicacy and grace. A picture better calculated for engraving, indeed, whether as regards its execution as a work of art, or the interest and importance of the subject, has rarely been submitted to our notice.

MR. HALL STANDISH.—In our last number, we noticed a bequest of valuable works of art made by this gentleman in favour of the King of the French; repeating at the same time an *on dit*, current in Paris, as to the causes of a proceeding apparently so singular. We have on this subject received a letter from a Mr. W. H. Frood, of Bolton, inclosing a portion of a Bolton newspaper, which contains a letter from the solicitors to the executors of the late F. H. Standish, Esq., written expressly to contradict various reports which had been put into circulation after the decease of Mr. Standish. We extract one paragraph of the letter, bearing immediately on the subject of the bequest:—"Mr. Hall Standish bequeaths his valuable collection of pictures and library of books to his Majesty the King of the French; but, in justice to his memory, we feel called upon decidedly to contradict the assertion that he offered his pictures to the Government of this country, as an inducement for the revival, in his person, of the extinct baronetcy. Not only would his high sense of honour have prevented his entertaining such a design; but the fact is, that the bequest to the King of the French was contained not only in the present, but in the previous, will of Mr. Standish, made so long ago as the year 1831; and we have reason to know that he never contemplated its revocation."

THE ILLUSTRATED BIBLE.—An advertisement in the ART-UNION invites attention to a project for disposing, by a kind of lottery, of one of the most extraordinary "collections" of the age—a series consisting of about 7000 engravings and drawings, of every class and school, illustrative of the Holy Scriptures. A mere examination of this prodigious assemblage of prints is a rare treat; it comprises nearly all of merit that, for above a century past, have been published to adorn or explain the sacred volume;—the collecting which was a work of labour not likely to be again undertaken. The letter-press has, of course, expanded by the introduction of the prints—the Bible being divided into 45 volumes. The plan by which it is to be disposed of is fully explained in the advertisement; its most important feature being that those who obtain tickets have, in reality, the chance "for nothing;" as, at the time of subscribing, they select prints to the full value of the subscription, from those published by the late Mr. Bowyer, the interest and excellence of which are known to all collectors.

WINSOR AND NEWTON'S GLASS TUBES.—This is a most valuable invention, and well calculated to supersede every former method of putting up colour for the immediate use of the artist. The advantages of these tubes are important, and not the least so is the perfect cleanliness with which the colour is transferred to the palette. This is effected by means of a small air-tight screw, which acting at one end forces the colour out of a small orifice at the other end, and so perfectly under control, that any quantity can with ease be ejected from a very minute portion to the entire contents of the tube. The colour in these vessels does not thicken and become dry, as is usual in the ordinary bladder packets, but works well and freely to the last, after having been kept any length of time. It is a matter of surprise, that amid the many objections to the old method

of putting up colours, nothing has before been devised as an improved substitute. Comparatively few ladies have hitherto practised oil painting, from the inconveniences we have alluded to; but since these are removed by the glass tubes, it may be expected that oil painting will in future become a more general female accomplishment.

BLADDERS OF OIL COLOUR.—Among the many instances of the attention now paid by colourmen to the improvement of the various articles with which artists are supplied by them, we will introduce to notice another ingenious plan now adopted by Messrs. Waring and Dimes. This is a method of preserving for a longer time, and with greater efficacy, the oil colours in bladders. Many have been the expedients hit upon for this purpose, but it is at once manifest that this method has that superiority, which always goes hand in hand with simplicity in all practical matters. The "colour is ejected through the neck of the bladder, and the orifice secured from the air by a cap screwing over it." As the prices of these bladders are very little beyond those prepared in the ordinary way, we certainly can recommend them as most useful auxiliaries, deserving a welcome from artists and amateurs. To the former, indeed, matters of this sort are of less importance, inasmuch as they, by keeping their colours in constant use, preserve them thereby, in great measure, from the unpleasant state into which they generally get when not employed. It is, therefore, in sketching and amateur painting that this method of colour-preserving will be found peculiarly serviceable; as the colours can be kept uninjured for any length of time, and can be easily ejected from the bladder.

THE PICTURE OF AMALFI, by Mr. G. E. Herring, has, we understand, been purchased at the British Gallery, by his Royal Highness Prince Albert. We rejoice to record this instance of the Prince's judgment and taste. The work is a fine example of art; and an interesting subject is treated with considerable ability. The circumstance will, no doubt, have the effect of stimulating the artist to renewed exertions; we have no doubt that he is commencing an honourable and a successful career.

ROYAL POLYTECHNIC INSTITUTION.—Mr. Longbottom, the Secretary of this institution, has received from Dr. Berres, of Vienna, some proof-impressions from Daguerreotype plates, which had been engraved (so to speak) by chemical action only, no part of the surface having been touched by a tool. These impressions, which are framed and suspended in the gallery, have much the appearance of *aqua-tint*, and are certainly very curious and interesting specimens of recent progress in the science of metallurgy.

NAPOLEON'S MONUMENT.—Marochetti, whose name has been lately before our readers, in connection with the Glasgow Testimonial, has been appointed to execute the monument to Napoleon, about to be erected in the Hospital of the *Invalides*, at Paris. A model of his design, in plaster, seventy-three feet diameter, has been put up on the spot it is to occupy, and has excited universal displeasure. It consists of a colossal sphere on a square pedestal, surmounted by an equestrian statue of the Emperor, in his frock-coat and little hat: in fact, it is a copy of a design, by Mr. Goldie, for a monument to Nelson, which was exhibited in London during the competition for the honour of erecting that memorial. The fact of M. Marochetti being a foreigner has caused his appointment to be viewed with the greatest dissatisfaction in the French capital.

ART-UNION OF LONDON.—The time for closing the lists is now drawing near, and we trust such of our readers as are not already subscribers will not fail to add their names before it be too late. It appears singular that the Scotch Art-Unions should continue to increase the number of their members so much more rapidly than the London society.

We are glad to learn, that the Committee contemplate obtaining immediately a picture to be engraved for the subscribers of the present year, without waiting for the selection by the prize-holders. This would save much time—five or six months—and would enable the Committee in future to deliver their print annually.

THE BRITISH INSTITUTION.

[We select from a mass of correspondence the two following letters. The writer of the first enclosed, as several others have done, the names of the artists he considers best entitled to the "prizes." We do not of course publish them; although, probably, when the matter is decided, we may have some remarks to offer upon the various speculations on the subject. With regard to the writer's hope that we "shall not reject his observations, because he differs from us and most of our correspondents," we have only to say that our columns will be at all times open to a fair opponent; it is only by discussion we can arrive at truth.]

Sir,—I take great interest in topics that come under your immediate cognizance; and, as your publication is constantly read in that part of the kingdom that I reside in, I will trust that you may have a corner in your journal vacant, and will accept a few lines in reply to some of the observations in your recent numbers.

Our establishment for the encouragement of art is founded much on the same principles that those in London are; such as the British Institution. We are liable precisely to the same attacks of favouritism in the selection of the pictures, ignorance in the hanging, &c. &c. I not only feel the injustice, but I well know the detriment these attacks occasion to our society. How many are deterred from subscribing by these unfair charges? They say, with truth, "Why shall we give our money to be abused?" and there are always artists who are ready to accuse the directors of partiality, unless the prize is awarded to themselves, or the best places selected for the exhibition of their own works.

Surely, Sir, we are all aware, how much more natural it is for an artist to come to the conclusion that he fails from want of patronage, rather than want of merit; and though, doubtless, it often happens that one picture is rejected, and another, of scarcely greater talent, is accepted, yet this may occur without any charge of undue partiality, or being ascribed to any cause but difference of opinion and judgment.

Business brings me every year to London at this season, and it is a great amusement to me to see the progress of Art; and one of the first places I visit is the British Institution; and I must be permitted to say, that I cannot think that the criticisms I have met with in your journal on the management of it are well founded. I find in the list of directors, names of individuals who are known not more from their love of art than their love of justice.

The directors have this year offered four premiums. The Royal Academicians have very properly not competed for them, feeling that the object was the encouragement of young artists, and have thus furthered the wish of the managers. I fear, however, that whatever selection is made, they will be assailed with charges of partiality; indeed, I observe in your journal the remark, that the successful candidates may be guessed at without much trouble; and the observation implies that their names rather than their works are the indications.

I have amused myself, as others have probably done, in adjudging them in my own mind, and I shall add the names of those I should select; and let me say, that two of these gentlemen I never saw, and the other two I never heard of.

I do not wish you to publish the names, but rather to invite others to communicate their opinions to you, and then see whether the result is not in unison with public opinion.

I will now conclude, confiding in your candour, that you will not reject my observations because I take a different view from most of your correspondents, and which you may be inclined to sanction and adopt.

March 3, 1841.

I am, &c.,

C. N. P.

Sir,—Had I been enabled to visit the British Institution on its opening, I should have offered some remarks for your last number relative to the exhibition, and the many disheartening matters connected with it; now it would be both ill-timed and unnecessary, seeing how manfully and judiciously the subject has been taken up by yourself; moreover, for this once, the mischief is done past undoing. I have, therefore, only to hope that your counsel, touching "old grievances," will be followed in due course; so that the wrongs to which artists have now been long

subjected at this gallery, will be truly and temperately set before each and every of the directors,—their apparent ignorance on this point cannot be bliss; *ergo*, they will not deem it folly to be wise.

If, however, we are little indebted to the past, that need not prevent our expecting something better from the future; permit me, therefore, to trouble you again on one other important point, the distinguishing feature of this season, "The Prizes." The frequent consideration of this topic can scarcely lead to other than good; or, at least, a proper understanding of its merits; and may produce less bitter fruits than have fallen to our lot from the want of it.

It must be admitted that the directors have been most woefully disappointed; their good intentions have met with no corresponding result. It may be fairly presumed they had these three objects in view; a good exhibition—the encouragement of praiseworthy competition—and the rewarding of deserving talent. In the first two they have most signally failed; the cause of it will be found in their own late, meagre, and non-explanatory announcement; it induced the academicians (very properly) to hold back, but also deterred the younger students (very unwisely) from coming forward; in short, there has been no trial of strength; and this attempt to give an impetus to art took a wrong direction, so that the movement, instead of being onward, has proved rather of a retrograde nature.

This *mal succès*, let it be hoped, will not have an injurious effect beyond the production of the present feeble gallery. It surely will not, nor must not, damp the so recently rekindling of the bygone ardour of the noble directors; particularly if on the next occasion of prizes being offered, they may (through better management) reasonably expect the gratification of having a first rate and attractive exhibition, besides the choice of many fine pictures instead of but few (as in the present instance) upon which to bestow worthily their several prizes.

To err is human; but, unless I am greatly mistaken, the directors would be certain of obtaining an exhibition similar to those of "the days that are gone," by offering a suitable prize for the best new painting contributed; one worthy of being received by the greatest of the great men who would contend for such a distinction. At the same time, it must not be forgotten, that it will cost an artist at least £50 to contribute a picture which would entitle him to rank as a competitor amongst R.A.'s, and a labour of eight or ten months if he have many commissions in hand.

With regard to drawing out the rising talent of the day, I venture to suggest that the subject be given out by the directors—the size of the canvases be fixed—the names of the candidates be enrolled—members of the academy not being admissible—I can quote their own bearing in the late contest as an authority for this being a proper restriction.

The only apparently great objection that can be made to the above regulations is, that a monotonous exhibition would be the result; to which I would reply, let these pictures form a separate exhibition for one week, or longer, before the opening of the regular one, the successful works only being admitted into that; the artist to whom honour is due having the word "prize" attached to his painting—an attention to the feelings of the sons of genius which appears to have hitherto been lost sight of.

I may appear too confident in my own untried scheme, but must beg leave to state, that no one would rejoice more in meeting with a better than

Yours, truly,

20th February, 1841.

VIGILANS.

The number of pictures marked as sold in the British Institution, is as follows:—No. 12. 'The Return from Christening—Exterior of the Church of St. Gilles, Caen, Normandy,' F. Goodall. No. 36. (no title), F. Stone. No. 40. 'A Subject from the Parable of the Ten Virgins,' W. Etty, R.A., 150 guineas. No. 41. 'Mount St. Michel—Peasants returning to Pontorson on the approach of the Tide,' E. W. Cooke, 160 guineas. No. 58. 'An Avenue of Willow Pollards,' J. Stark, 45 guineas. No. 59. 'Don Quixote giving advice to Sancho Panza, upon entering on his Government,' J. Gilbert. No. 63. 'Sketch of a Bazaar at Siout, Egypt,' W. J. Müller, £10. No. 72. 'Returning from Plough,' J. F. Herring, 50 guineas. No. 103. 'A View in Denbighshire N.W., from Castle Dinas Brun, with Dinbrin Hall in the Distance,' Mrs. Arnold. No. 108. 'Street in Cairo,' D. Roberts, A.R.A. No. 148. 'Cottage Scene in Sussex,' H. J. Boddington, 6 guineas. No. 180. 'Baptism—Interior of the Church of St. Gilles, Caen, Normandy,' F. Goodall, 100

guineas. No. 188. 'Columbus and his son Diego, receiving Relief from the Monks of La Rabida,' W. Simpson. No. 228. 'View in the Kingdom of Naples,' W. L. Leitch. No. 243. 'Christ bearing his Cross,' W. H. Darley, 50 guineas. No. 248. 'A Blacksmith's Shop,' T. Creswick. No. 258. 'Sketch for a Picture—Slave Market, Cairo,' W. J. Müller, £10. No. 296. 'Sketch from Nature,' F. R. Lee, R.A., 15 guineas. No. 297. 'The young Goatherd,' P. Williams. No. 304. 'Bay of Naples—The Morning of the 8th of September, Peasants going to the Villa Reale to enjoy the Festa of "Pied di Grotta,"' J. Uwins, R.A. No. 341. Napoleon Bonaparte in the Prison of Nice, 1794,' E. M. Ward. No. 7. 'Waiting for an Answer,' J. Calcut Horsley. No. 8. 'A Girl Reading,' J. W. King. No. 14. 'The Seven Mountains from the University Gardens, Bonn,' R. H. Hilditch, 15 guineas. No. 47. 'Falstaff thrown into the Thames,' F. Goodall. No. 100. 'Cattle returning—Evening,' J. Wilson, Jun., 10 guineas. No. 121. 'La Maitresse,' C. Brocky, 35 guineas. No. 125. 'Mountain Streams,' T. Creswick, 80 guineas. No. 159. 'Eagle and Black Cock in a Highland Glen,' F. R. Lee, R.A. No. 162. 'Flash—a Study,' S. Pearce, 4 guineas. No. 175. 'French Herring-bout running into the Port of Havre de Grace,' E. W. Cooke, 160 guineas. No. 185. 'Burning Vraic, Jersey,' E. W. Cooke, 50 guineas. No. 195. 'Narcissus,' G. Lance, 200 guineas. 'A Dog with Bittern, Wild Duck, &c.,' F. R. Lee, R.A. No. 225. 'Amalfie, Coast of Salerno,' G. E. Herring, 46 guineas. No. 228. 'View in the Kingdom of Naples,' W. L. Leitch. No. 235. 'The Wish,' T. Von Holst, 50 guineas. No. 287. 'A Calm—Morning,' J. Wilson, 8 guineas. No. 299. 'A Sunset,' W. Welfert. No. 290. 'Head of a Mahomedan,' W. Etty, R.A. No. 291. 'Evening,' H. Bright. No. 312. 'Scene on the Sussex Coast—Morning,' W. Shayer, 45 guineas. No. 314. 'H. M. S. Howe at the Nore getting under weigh,' G. W. Butland, £30. No. 319. 'Evening,' J. Wilson, 15 guineas. No. 322. 'The Wreck,' G. W. Butland, £30. No. 342. 'Terrace of the Capuchin Convent, at Sorrento, Bay of Naples,' J. Uwins, 20 guineas. No. 351. 'An Interior,' G. Lance, 175 guineas. No. 362. 'Sloop shortening Sail off the Shears,' G. W. Butland, £55. [This year there has been a departure from the system hitherto pursued—inasmuch as the book of sales does not contain the names of the purchasers of the pictures: this we cannot conceive an improvement.]

SOCIETIES IN CONNEXION WITH ART.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

At a meeting held on the 22d February, the honorary secretary reported, that the council having become acquainted through some of its members who had visited Boudroun, the ancient Halicarnassus, that many fine specimens of Greek sculpture were exposed there to probable destruction, addressed a letter to Lord Palmerston suggesting that Her Majesty's government should apply for an authority to search for and remove these remnants of ancient art; and that a reply had been received stating that, in compliance with the request, Her Majesty's ambassador at Constantinople had been instructed to obtain the permission of the Porte for the removal of the sculptures mentioned. A long and interesting letter from M. Vaudoyer, of Paris, was read by the foreign corresponding secretary touching on the present state of art in France, and on architectural competitions. Mr. J. J. Scoles read a paper on the pyramids of Gizeh, being an analysis of Colonel Howard Vyse's recent work on these stupendous memorials of former power. It is usually stated that the area of Lincoln's-inn-fields is equal to that of the great pyramid. It is found, however, that the latter measures 764 feet on each side, whereas Lincoln's-inn-fields, although 821 feet on one side, is only 625 feet six inches on the other. So that the area of the pyramid is greater by many thousand square feet. In the chambers, masses composed of small pieces of brick solidified by lime, &c. suffice to prove the use of *crete* at a very early day. The height of the great pyramid is 115 feet nine inches greater than that of St. Paul's.

On Monday, March 8th, Mr. George Godwin brought before the Institute the fact that several fires had lately been caused in Manchester by hot-water pipes used to heat the buildings. When water is heated in an open vessel no greater degree of heat than the boiling point can be obtained, but in a close vessel, and under pressure, water may be made almost red hot. The importance of the subject was fully felt by the meeting, and a determination was come to, to inquire further into it.

WORKS IN PROGRESS.

PICTURESQUE SKETCHES OF THE AGE OF FRANCIS THE FIRST.—Under this title, a work of great beauty and deep interest is about to be produced, from the pencil of Mr. W. Müller—an artist who has obtained a high reputation; and established it by his recent travels in the East; from whence he returned with a rich and valuable collection—evidence of his industry no less than of his genius. The publication he is now preparing will be upon the plan of those to which we have on several occasions referred—and which the talents of Roberts, Lewis, Haghe, &c., have made popular—a series of views of remarkable scenes and structures, which illustrate the history, character, and customs of a nation. The country chosen by Mr. Müller is France; the age that of Francis the First; and his scheme includes “the most interesting specimens now existing, of the architecture and decorations of that eventful age, when the sumptuous taste of the monarch contributed so much towards the revival of the Arts—including the palaces of the Louvre, Fontainebleau, Chambord, Chenonceaux, and Amboise, the châteaux of Blois, Brissac, and Aizy le Rideau, and some of the most remarkable ecclesiastical edifices, with characteristic groups of figures illustrative of the court of France during the reign of Francis.” A few specimens of the work have been submitted to us; they are exceedingly beautiful in design, and of rare merit in execution; if the whole series be of corresponding value, the work will vie with anything of the kind that has been hitherto produced in Great Britain. The magnificent structures are, we believe, pictured as they now exist, the artist having recently visited them, and minutely studied their several details; but the persons introduced as figuring in the scene are in the habits of the time; and the incidents depicted are those which most strongly illustrate and explain the manners and customs of the period. We are sure that the work will do great credit to the skill, taste, and judgment of Mr. Müller; it is one that cannot be worthily executed without extensive reading and deep thinking; a graceful or a powerful pencil will not do all that is requisite; the task is indeed one of no ordinary difficulty; and the merit of him who discharges it worthily will be great in proportion. We shall look for its appearance with much anxiety.

LONDON.—By T. S. BOYS.—This also will be a collection of prints in the form of a volume. Mr. Boys has already secured a favourable reception with the public; the merits of his illustrations of ‘France,’ &c. have been universally acknowledged. We have seen several specimens of his ‘London,’ and can bear testimony to the exceeding accuracy of the views; while as works of art, they will justify the highest praise. The publication cannot fail to be popular; for, after all, though we may wander in search of the picturesque through every country in Europe, we shall find the objects that most deeply interest us close at home. And what nation of the world is so full as England, of scenes and structures associated with glories, or can give so abundant a supply of worthy subjects to the artist? Mr. Boys seems to have exercised sound judgment as well as good taste in his selection of themes for his pencil.

HER MOST GRACIOUS MAJESTY; HIS ROYAL HIGHNESS PRINCE ALBERT.—This is the “Pair”—from the pencil of Mr. Partridge—which Mr. Moon is about to have engraved in line; consigning the pictures to the burins of Messrs. Robinson and Doo. Mr. Partridge has succeeded in producing striking portraits; and, as works of art, they are entitled to hold very high places. The Prince is pictured in his regimental dress, as Colonel of the 11th Hussars; and the Queen merely as “the first lady” in her realm—a position which her natural grace and dignity, as well as personal beauty, call upon her to occupy. Mr. Partridge has represented her, perhaps, as somewhat more youthful than she really is; or, we should rather say, she looks younger here than in those pictures that describe her with the trappings of her state. It is, however, beyond doubt, the most pleasing portrait of her Majesty that has yet been produced.

THE ARTIST:
A SERIES OF SKETCHES FROM THE LIFE.

By Mrs. S. C. HALL.

CHAPTER III.

“Every thing of this kind is a drug, a perfect drug, I assure you,” said a man, clad in a gay waistcoat, decorated with a gold chain, who was arranging the miscellaneous lumber of a shop, in a country village, that displayed stationery, coloured prints, patterns for lady’s work, and a gaudy array of showily bound books, in one window, and caps, bonnets, and all the nothings of woman’s gear, in the other. “Every thing of this kind, young man, is a perfect drug with us. We have no sale for unmounted drawings; if you like to buy any of the embossed screens or card-racks, and fill them up, why I’ll put them in the window for you, and give you what they fetch; and that without an allowance, if you buy your materials here; and you’ll not get them so good between Reading and Bristol, I can tell you.”

“I thank you,” was the meek reply; while the young man, who had offered his sketches for sale, replaced them with trembling fingers, and then hastily tied up the well-worn portfolio. “If I had a son of my own,” continued the shopkeeper, who liked to hear himself talk, and did so without desiring a reply, “I would much sooner bring him up to sell pictures or books, than to make them. Ah! we can live and grow fat upon one,” he added, pulling down his fine waistcoat, with the consciousness that it “fitted tightly;” and then running his fingers through his hair—“And we can’t do so upon the other. Without patronage—pa-tron-age!—that’s the thing; that’s the only sure card.”

“For sycophants to play with,” muttered the youth.

“You don’t agree with me,” said the shopkeeper. “Ah! but you will by’n-by: my wife and I have brought many young people for’ard by our patronage; and, if you do the drawings nicely, Mrs. S. can show them at the school, when she takes up the German patterns.” Poor Hamilton! how his fine taste rebelled against this assumption. “The screens,” said the man, “vary. These are only three-and-six to you; but you are going—you will not take my offer?”

“No, thank you; I wish to sell, and not to buy—good day.”

The shop-door had hardly closed; nor had the shop-keeper more than time to mutter to himself the opinion he had formed, that some people had so much nonsense about them, that they had better never have been born at all, when a shrill voice from within the little parlour, that was divided from the shop by a half glass door, screened by a red curtain, exclaimed—“Law, Simon, how could you send him away? I told you, as distinctly as I could speak, that the next time the young lamb’s-wool man came, I wanted most particular to see him: you know, very well, how anxious I am to match King David with the Queen of Sheba, in cross-stitch; and then I wanted to have the seven drabs and five blues in shades—they’re waiting for them at the school.”

“It wasn’t the lamb’s-wool man at all, my love,” replied the decorated Simon. “Do you think I could have sent him away so quickly?—No, this was only the ghost of an artist; with more sketches than wit.”

“Oh, Simon!” exclaimed the fair one, who was only a month married, opening the door, and coming forward in a halo of amber, white, and crimson, that eclipsed even her husband’s finery—“Oh, Simon! you are such a funny duck!”

It was almost evening, and Hamilton had walked that day without having tasted food; he had wandered from the high road to Reading, and plunged into the more remote country, hoping to be able to dispose of his drawings at some of the respectable houses, or in the villages, where he fancied such things might be thought uncommon. Hitherto he had been unsuccessful, and his frame, enfeebled as it was by a severe illness, from which he had suffered since he left Clifton, seemed quite exhausted. Still, it was only the animal portion that lagged and fainted; his spirit, and certainly his feelings, were sharpened by adversity. There was nothing really wrong; no intended insolence about “Simon;” but Hamilton was apt to be angry with people for not coming up to his standard of excel-

lence—just as if the sparrow had the power of achieving the swiftness and grace of the swallow, or the dove could rejoice in the strength of the eagle. Like most young people of genius he found it difficult to understand the doctrine of diversity of gifts, and the shopkeeper had chafed and irritated his temper; the few stragglers he met in the half street, half road, that passed through the village, regarded him with looks of interest or curiosity—he fancied they scanned his threadbare coat, and the cravings of his hungry eye—he passed as rapidly as he could, and found himself in the open country: wearied and foot-sore, he threw himself on the grass, and mused rather than thought of that future, which is always in the young man’s heart. The air was soft and balmy; the birds sung and rejoiced around him: occasionally the breeze bore upon its wings the sound of merry laughter, from schoolboys who were sporting in a neighbouring glen; and the joyous effect was heightened by an occasional shout and halloo.

Depressed as he had been, the influence of the gentle scene soothed and elevated; and he determined to return to the village and enquire of others what he might be able to do with his drawings—they were the only things he had left to dispose of; there was another reason—he was hungry; and all he had in the world of coin was a single shilling. He took out the treasured remnant of his wealth, and turned it over and over again, and at last, as the evening was closing, retraced his steps, and paused for a moment before the window of a baker’s shop. A pretty, chubby-faced child had seized upon a small loaf, which, despite her father, she appeared determined to make her own. She was laughing and struggling with all her strength, and at last made good her prize, and escaped with it to the street-door. Hamilton could not resist laying his hand on “the shining glories of her head” as he passed; he placed his wealth on the counter and asked for a twopenny roll. The man put it in paper and gave it him; then took up the shilling and attempted to ring it on the counter; the low, leady sound it emitted struck on Hamilton’s ear like a death-knell. The man shook his head; and applying his teeth to the edge of the coin, keeping at the same time his eyes fixed on the Artist, tested it in that way.

“It’s a bad one, Sir,” he said: “I must trouble you for another.”

“Are you sure it is bad?” answered the Artist; “I hope it is not.”

“Hoping won’t do—it’s as genuinely bad as anything of the kind I’ve seen for years. I must trouble you for another.”

“I have not another to give you,” said the Artist, replacing the roll suddenly on the counter.

“Stay,” said the baker, “you’re forgetting your shilling.”

“God help me!” answered the youth: “what should I do with a bad shilling?”

He retraced his steps, yet not so rapidly but that he was overtaken by the swift feet of a kind-hearted child. She caught his hand, and looking in his haggard face with loving and gentle eyes, exclaimed “Please take my loaf, Sir: please do. It’s my own—own—do—please take it. Well, then,” she continued, “if you will not take all, take half. Nobody says ‘No’ to little Jane.” It was the baker’s daughter. He took the half roll she offered, but he could not speak. The child ran back, looking round several times; her open, joyous countenance beaming towards him, until she stood again at her father’s door.

Almost at the termination of the village there stood one of those fine old trees, around which many a May day sport has been celebrated—and in modern times the old wooden benches were worn by those of the rustics who enjoyed the summer evenings beneath its shadow.

Cottages were scattered in the distance, and close to the tree was a well, arched over with a quaint arch, and looking as if set there to be painted, for it was covered with wall flowers, and entwined with woodbine—so that it was only here and there, you could catch a glimpse of the structure. Pretty as it was, the artist’s heart was too heavy to notice it, as he sat beneath the shadow of the tree—while, bit by bit, morsel by morsel, as if grudgingly, he ate the bread, and then dipt the iron bowl that was chained to the edge of the well therein, and drank of the water. The evening by this time had quite closed; and listlessly the youth

resumed his seat, not however in the exact spot he had previously occupied—but where he caught a view of what roused his artistic self at once—a cottage window of more than the usual size was open, and at it a singularly beautiful young woman was seated, her feet evidently raised upon a stool, and the child's head that lay upon her lap was pillowed on her arm; her head bent over the sleeping infant, as a dove broods over its young; and her soft fair hair was gathered into a loose rich knot at the back of her head. A bright cheerful fire threw a warm glow over the interior; and the outline was lit up by the still nearer light of a candle, placed upon a small table close to where she sat. There was a repose—a feeling of calm and gentle love over the little scene, that compelled Hamilton to draw forth his pencil and paper; but he had hardly commenced, when a young man, crossing the open space, perceived his intention, and, after a moment's pause, came to his side. "I beg your pardon," he said, "but, if you are going to make a picture of that window, I will tell my wife, and she will make the cottage look much better than it does now, and sit more upright herself; shall I call to her?"

"Not for the world!" exclaimed the artist. "I hope nothing may disturb the composition until I have caught it—it is exquisite. Just keep quiet, while there is enough light left to do it."

The young man obeyed, with evident reluctance; and, in a very short space of time, by the magic of a few of those touches which evidence the power that is within, the effect of the interior was produced to the astonishment and delight of the simple countryman. "So soon!" he exclaimed, "her head, and hair too—I am glad her cap was off; but the baby has no nose here: eh! but his mother will hold him up, and show you his nose. Well, for so young a man, it is wonderful! Why, lad, I be twice your age, and could not do so much. Could not you put me standing somewhere there, and so make a family picture of it at once? Eh! dear; but it is very, very like—and my poor Bessy not to know it. Will you spare it to show it to her; or mayhap, if you are a stranger, you would step across and take share of a bit of supper—I can tell by the fire-light that it is all ready; do; and you'll have a bed—there's a poor clean one for you; and to-morrow I can show you such things to make pictures of, hereabouts"—and holding the sketch carefully at arm's-length; while each time he looked at it, he increased the warmth of his invitation, the rustic led the way to his cottage, followed by Hamilton, who reconciled himself to accepting the favour by believing that he was only in pursuit of a subject for his pencil.

CORRESPONDENCE.

THE PALETTE.

SIR,—I am very desirous that your artist readers should be acquainted with an entirely novel mode of holding the palette, which has such obvious advantages over the manner in general use, that I am quite sure it will be universally adopted. In the first place, the hole for the thumb is dispensed with, allowing the artist to place his colours on what is the most useful corner of the palette. The contrivance for holding it being placed beneath this, consists of a wooden ring, neatly shaped to the thumb, and fixed, by a sliding groove, into two small blocks, firmly fastened upon the underneath side. By this mode the disagreeable liability of colour running through upon the hand is avoided; the same firmness is obtained, and the brushes and mahl stick may be held in the same manner as heretofore.

It is a genuine Chinese invention, communicated to me in Paris; it has always been in use by the Chinese painters, which is, perhaps, sufficient test for its experience.

I have given the plan to Mr. Miller, 33, Rathbone-place, who has it in hand by his workmen, and where artists may inspect it. I shall have much pleasure in sending one to your office for your approval when they are perfected; but, at present, fearing I might be late with the communication, I venture to send you a description of it, trusting you will kindly notice the improvement.—I remain, &c. WELD TAYLOR.

5, Southampton-street, Fitzroy-square,
March 7, 1841.

PRINTING INK.

SIR,—As you have always shown a praiseworthy readiness to insert in your valuable journal any inquiry connected with the Fine Arts, I hope that in your forthcoming number you will allow this communication to appear, in order that some of your correspondents may have the goodness to impart the much desired information respectfully solicited. In an old and respectable engraving and copper-plate printing establishment here, great difficulty of late has been experienced in the perfect drying of the printing ink used; and, although increased care and vigilance in the boiling and purchase of the oil, and giving to it its drying qualities, and ridding it of every thing unctuous and greasy, have been used, yet the difficulty remains unabated. It seems to make little difference in the fault complained of, whether the pigments used may be one colour or another, which has given rise to the opinion that the fault is in the oil; but, although the oil obtained from some houses was a little better than that which has been had from others, yet the evil remains substantially the same, the face of one impression soiling and smearing the back of another; in fact, it may be said that the ink never fully and completely dries. Any information, through the medium of the ART-UNION, that may correct this serious evil, would be most thankfully and gratefully acknowledged by—Yours, &c., INQUIRER.

ARTISTS AND ACTORS.

SIR,—Mr. Mc Ian, in his letter published in your last number, seems to charge the members of the Royal Academy with want of courtesy, if not want of gratitude, for receiving freedom from the managers of Covent Garden Theatre, and not, in return, making actors free of the exhibition. Now, Mr. Mc Ian is a good painter as well as a good actor, and it is a pity he should not have informed himself on the one art as well as the other. If the members of the Royal Academy divided amongst themselves the profits of the exhibition, as the managers of a theatre do the receipts at the door, then the charge of illiberality would be justly established; but Mr. Mc Ian ought to know, what has been sufficiently explained in the House of Commons and every where else, that the shillings received at the door of the exhibition are all given back to the public in the shape of schools of design of painting, sculpture, and architecture, to which every man's son is admissible provided he have talent to make good his title; and, as the Royal Academy does not receive from the sovereign or from the government anything in support of these schools, to grant free admission to the exhibition would be a public robbery. So entirely does the Royal Academy act on this conviction, that even the press—the reporters for which go every where else free—is excluded from the Exhibition of the Royal Academy. In one word, there are no free admissions but for members personally, and exhibitors personally, and students personally. Neither the President, nor Secretary, nor Keeper, nor any member of the council, and certainly not one of the general body, has the power to admit his wife, his daughter, or any person of his family, without paying the same shilling at the door that is paid by every one of the public visitors.

To this general law of exclusion the day of the private view is the only exception, and to this private view each member has two tickets and no more.

Yours, &c., COMMON INFORMATION.

VEHICLES.

SIR,—I have tried the mixture of oil and starch, as described by your correspondents of September and February last, both with and without the addition of borax, but the result has been a total failure; the ground when dry, by rubbing your finger on the back of the canvas, peels off. Can either of your correspondents inform me how to obviate this difficulty; if not, can you inform me of the best way to make an absorbent ground. Yours, &c.,

Birmingham, March 2. A STUDENT.

SIR,—Allow me, through the medium of your valuable journal, to ask a few questions of a "Student." 1st. I have mixed and boiled together purified linseed oil and thin starch jelly, according to the recipe given in the ART-UNION of last month, which works very nicely, but does not dry well. Should it have been boiled or drying instead of raw linseed oil? 2nd. I find it impossible to use this medium with ultramarine in the powder state, for it curdles or precipitates the colour, even while mixing, and if used on the picture along with other colours, comes through, settling on the top in little globules; this is a great drawback, as ultramarine is invaluable. 3rd. I have made many inquiries of chemists, glass manufacturers, and others, to ascertain what "glass of borax" is, but without success. Borax, in the raw state, is used sometimes as an ingredient in the composition of glass. What is it? 4th. A "Student" will answer these few questions, he will much oblige a FELLOW STUDENT.

REVIEW.

THE TRIAL OF CHARLES THE FIRST. Painted and Engraved by JOHN BURNET. Publishers, Hodgson and Graves.

It is singular that the most memorable event in the annals of our country should have been hitherto left almost untouched by the artist. Yet there are few subjects so peculiarly calculated for art—no matter how we may view the transactions out of which the "Trial" arose; whether we condemn it as a mockery of justice, and a formal, though atrocious, murder; or whether we consider it as a not only justifiable, but praiseworthy act on the part of a great people. The scene of the terrible drama, the actors therein, the costumes of the age, and the host of associations connected with it, all combine to render a picture, that shall represent the leading features of the solemn "occasion," a desirable acquisition to all classes; and Mr. Burnet has so happily composed his work, that the feelings or prejudices of neither party are outraged, or even annoyed. He has given to the sovereign that dignity of attitude and expression which he retained throughout his "trial," and kept even on the scaffold; and he has pictured the judges of the king as deliberate and thoughtful, rather than as thirsting for his blood. Mr. Burnet has indeed duly discharged the leading duty of an historian—whether he paints history or writes history—by striving to work impartially, without leaning unfairly to the one side or the other. The great obstacle in his way he has therefore overcome: moreover, he has produced a very interesting picture; excellent as a composition, and carefully finished in all its details. The moment selected is when Bradshaw, having passed sentence, refuses to hear the answer of the king, who has risen from his chair to address the assembly; but the president, waving his hand, commands the guards to "remove their prisoner." The Hall—Westminster Hall—is crowded; and among the judges or the spectators are many whose names have since become famous—such men as John Milton, Matthew Hale, Selden, Marvell, Evelyn; Oliver Cromwell, Ireton, Harrison, and half a score of other regicides; with the few friends, such as Richmond, Southampton, and Herbert—adversity had still left to the monarch. The whole of these are portraits. Mr. Burnet has added, by the completion of this work, to his already high reputation, both as a painter and an engraver. The engraving is bold and free; and exhibits that mastery over the burin which is to be obtained only by long study and matured experience.

PICTORIAL and PRACTICAL ILLUSTRATIONS of WINDSOR CASTLE. By Messrs. GANDY and BAUD. Parts I., II., and III. Publisher, Williams.

For some years previous to his death, as we well know, Sir Jeffry Wyatville had spared neither cost nor pains to complete illustrations of his great work, Windsor Castle, worthy of himself and the subject. Unhappily, however, as is often the case with poor humanity, he delayed the completion of his long-cherished intention until too late, and it therefore devolved to other hands to lay before the public the result of his care and munificence. Why the authors of the beautiful work now before us, who had been constantly employed by Sir Jeffry, the one during fourteen years, and the other during more than thirty years, in all his various works, and more especially in this his greatest, were not allowed to complete the publication, which it would seem was actually entrusted to them, the public is not yet properly informed: nor shall we at this time go into the merits of the case, although we may probably feel dis-

posed to do so hereafter. Suffice it to say at present, that the executors and Messrs. Gandy and Baud disagreed, the plates were taken out of their hands, another conductor appointed, and that the result is the publication of an entirely new work by these gentlemen, in opposition to that issued by Sir Jeffry's representatives.

It combines pictorial and practical illustrations, the former being drawn on stone in the tinted style, and the latter engraved on steel. The three parts at present published contain six external views, and ten plates of details, and are executed in such a manner as to reflect the highest credit on their authors; in fact, anything more charming in the way of architectural illustration than the north-west view of the Winchester Tower and the view of King George's Gateway, amongst others, we do not remember to have seen. We trust sincerely that the artists will obtain, as they have merited, an ample share of the public patronage, and that they will complete their undertaking in the same beautiful manner as that in which they have commenced it.

Windsor Castle is the only royal residence in England worthy of such a destination, and has conferred a lasting reputation on Wyatville. Certain it is that it owes much of its picturesque effect and bold irregularities to the existence of the old structure; and that probably, as has been often said, if Sir Jeffry had been directed to design an entirely new castle, he would not have produced so effective a pile of buildings as that which we now possess. Nevertheless, he has displayed such a kindred feeling with the architect of old, such a power of producing picturesque effects, not here and there, but universally throughout the building, and so good a knowledge of details as to have rendered the whole consistent in every part, that he must be considered fully entitled to all the praises which have been lavished upon him.

We hope due pains will be taken by the authors of this work to render the letter-press complete, and that the interior arrangement of the building will be thoroughly illustrated.

PORTRAIT OF HIS GRACE THE DUKE OF WELLINGTON. Painter, H. P. BRIGGS, R.A.; Engraver, THOMAS LUTON. Publishers, Colnaghi and Puckle.

"ANOTHER and another still succeeds." Long may it be ere we have a portrait of his Grace in his shroud—the only costume in which he is now unpainted. He is here in a plain frock-coat; but with something of the soldier: for his gallant steed is by his side, and his martial cloak is round him. Mr. Briggs is always happy in conveying a likeness to canvas; and it is not easy to miss the marked features of the Duke. This, therefore, is undoubtedly an accurate resemblance; not taken in the prime of life, but at a period sufficiently remote from age; to secure a pleasing, as well as a striking, portrait—one that preserves the features of the mind as well as those of the countenance. It has been well engraved; and may be classed among the valuable acquisitions of art.

DIGNITY AND IMPUDENCE. Painter, EDWIN LANDSEER, R.A.; Engraver, CHARLES LANDSEER. Publisher, M'Lean.

NONE who saw, can have forgotten, the gem of the British Gallery the year before last; it was the attraction of all eyes; it added even to the reputation of the accomplished painter who produced it. Yet the picture contained nothing but the heads of two dogs, looking forth from a kennel. In ordinary hands, the subject would have been common-place and insignificant; it is the high privilege of genius to transmute clay into gold. The painting is here engraved, and

in a manner worthy of the original; we scarcely miss the colour; for the engraver has gone very near to render it; and has faithfully copied—copied, indeed, with marvellous accuracy—the force and vigour of the original production. The proud bearing of the gallant blood-hound is happily contrasted with the fretfulness of the little sharp, bitter, terrier by his side: the work though, as we have said, limited to two dogs' heads, is a key to a volume of thought. There has been, perhaps, no picture after Landseer so likely to become a general favourite; it may grace the hall of every English squire; and be valued, moreover, by every lover of fine art—for its merits in this respect are of the very highest order. It will be difficult for the engraver to approximate more closely to the painter.

THE NEW TALE OF A TUB. An Adventure in Verse. By F. W. N. BAYLEY; with Illustrations designed by Lieut. J. S. COTTON. Lithographed by AUBRY. Publishers, Colnaghi and Puckle.

ONE of the pleasantest works that has for a long period issued from the press. It is full of originality—the composition of the author and that of the artist being new, striking, and most effective. Mr. Bayley is a ready, graceful, and sometimes a powerful rhymist; few can more easily master the styles pathetic or comic; and he is always certain to interest when he pleases to do so. He has as yet produced nothing so good as this—it is exciting to a degree, and tells a very marvellous story of the wonderful escape of a pair of Bengalees from the fangs of a tiger, who had a strong desire to dine upon the brace—"Tall and thin," and "short and stout." How he was baulked of his dinner it will be impossible to guess until arrived at the close of the poem. The illustrations are admirable, remarkably free, and drawn with considerable taste, skill, and judgment.

THE FLITCH OF BACON. Drawn by H. B. Publisher, M'Lean.

WE do not class this among caricatures; it is a fine work of art; the portraits are wonderfully like; and the thought that suggested it was a happy one. Our readers are, or they ought to be, familiar with Mr. Watt's exquisite engraving of 'The Flitch of Bacon,' after Stothard; and are no doubt aware of the old custom which admitted to claim the flitch, a happy couple who were willing to make oath that during twelve months after marriage they had not quarrelled once. [By the way, it is said, a pair who went to claim it, forfeited their right on the road by a disagreement as to whether the bacon should be boiled or broiled.] H. B. has represented the Prince and the Queen—so happily and honourably circumstanced. They are journeying homewards with "the flitch," accompanied by a group of the great men of their age and country—the foremost of the Queen's subjects. The print is a beautiful one.

THE ROYAL GALLERY OF BRITISH ART. Publishers, Messrs. Finden.

WE received Part VI. of this admirable work too late in the month to do it justice. We shall review it in our next; and, for the present, content ourselves with directing the attention of our readers to the statement in our advertising columns.

TO CORRESPONDENTS.

Our "Answers to Correspondents," must be post-poned until next month.

We have made such arrangements for the regular supply of the ART-UNION on the day of publication, as enable us to state that any error in its proper delivery may now be obviated. If any such occur, we shall hope to be informed of it.

NEW ARRANGEMENT

FOR THE DISPOSAL

(After the Manner of Drawing for Prize Pictures at the 'Art Union')

OF THE

CELEBRATED UNIQUE BIBLE,

AS ILLUSTRATED BY THE LATE MR. BOWYER;

VALUE THREE THOUSAND GUINEAS!

And, as a Second Prize,

HILTON'S HISTORICAL PICTURE

OF THE

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OF THE

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